The Macintosh Magazine UltraDrive 50R Better Than Hard Drives? Removable Cartride See page 124 MASS WHICH ONE SHOULD U BUY? 12 Low-Cost Laser Printers **FONTS** A Guide to Their Use SECRETS OF COLOR TYPE All about Trapping MW LAB TEST 38 B&W and Gray-Scale Monitors

# The largest word history got there



# processor in Mac by thinking small.



When we introduced Microsoft Word six years ago, we weren't planning on making history.

We had just

one goal, and a fairly simple one at that: to make a word processor that

suited people's needs.

Then again, we knew that the people we wanted to suit were a wildly diverse, independent lot: Mac users. So it made sense to let them tell us exactly what to put into Word.

Which they did.

First, there were some folks who didn't like tabbing much. Fair enough. For them, we developed Tables—an easier way to set up side-by-side paragraphs, columns of numbers, even forms. No tabs. No hassle.

Then we heard from a few more people. "Love the Tables gig," they said. "Now, about this text-numbers-graphics combo all in one document..."

We made that simple with "warm links." Once you've linked Microsoft Excel data to a document, keeping that document updated with the latest Microsoft Excel figures is easy. Just click your mouse.

Then there were those senders of mail, who didn't want to click-click-click-click-click.

So we built support for Microsoft Mail right into Word. Now, with just a click, everyone stays in the loop. And work in progress *stays* in progress.

As it happens, listening to what Mac users want is a pretty good way to

design software.

How else can we explain Word version 4.0 being the most popular word processor in Mac history?

And those cards and letters are still coming. "Listen," someone'll say. "In case you're working on the next Word..."

Which we are. In fact, if you've got some input for us, feel free to drop us a line. Or if you'd like to find out more about Word, call us at (800) 541-1261, Department N24.

Our goal is still simple: to make Word the best word processor around. With the latest technology—translated

into human terms, of course.

After all, we're only making history because we make word processors the way you like em.

Microsoft
Making it all make sense

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#### On the Cover Tired of pruning files

Tired of pruning files and applications from your bulging bard drive? Turn to page 124 to see which removable-media drives can best solve your storage problems. (Photo by Mark Johann.)



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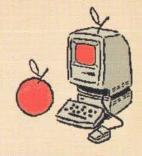
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Personal Page Printers Arrive Apple's StyleWriter is among the new lasers and ink-jets geared for the economy





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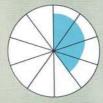




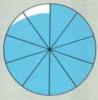
All video display terminals (VDTs) emit electromagnetic radiation (EMR) through the screen. The photo on the left is a visualization of EMR in red from the screen. The photo on the right shows that the NoRad Shield™ virtually eliminates screen-emitted E-Field EMR and better than half of magnetic EMR.\*

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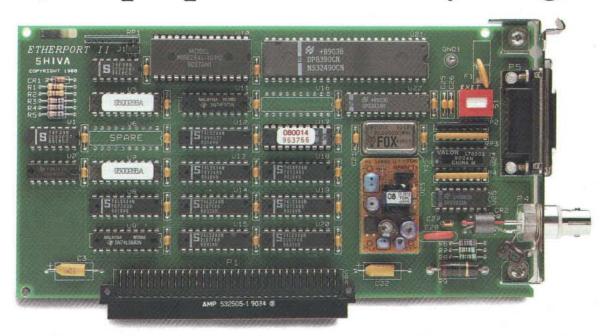
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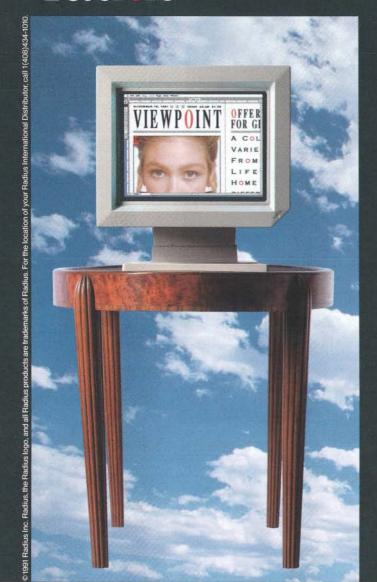
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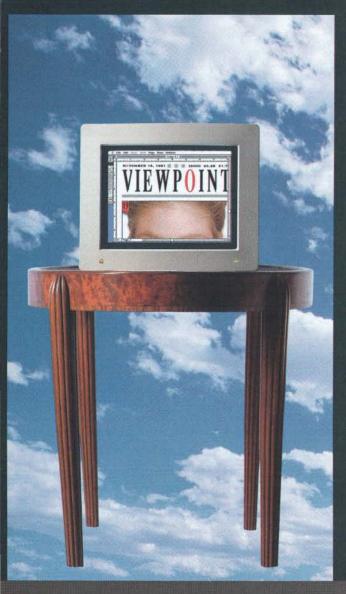


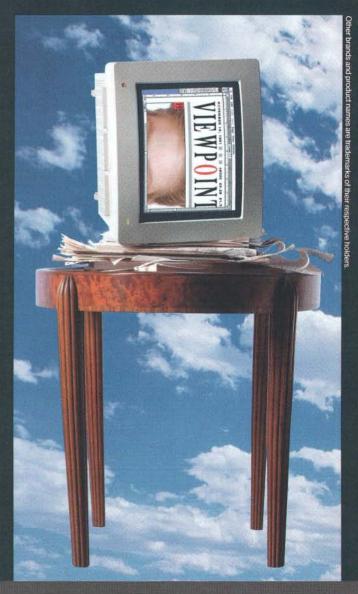


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The comparison you see above is really no comparison at all. • If you live in a world where things are all middle with no top or bottom, or where the year has only six months, you might choose the Apple. But if you would

like to see a full page of color graphics, and see twelve months of spreadsheet instead of merely six, and be able to go from portrait to landscape with swift and deft ease, and own the only color full-page display on the





The Apple 13" Shown In Landscape And...Uh...Paperweight Mode.

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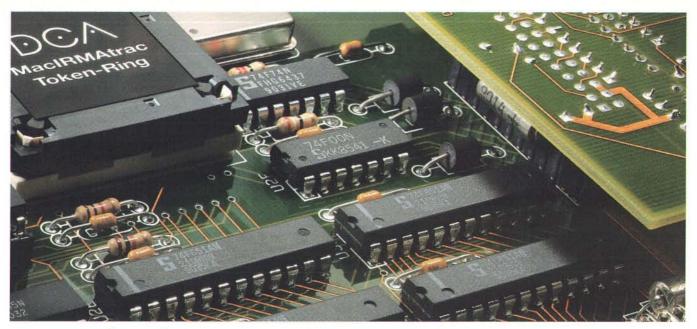
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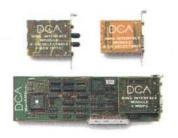
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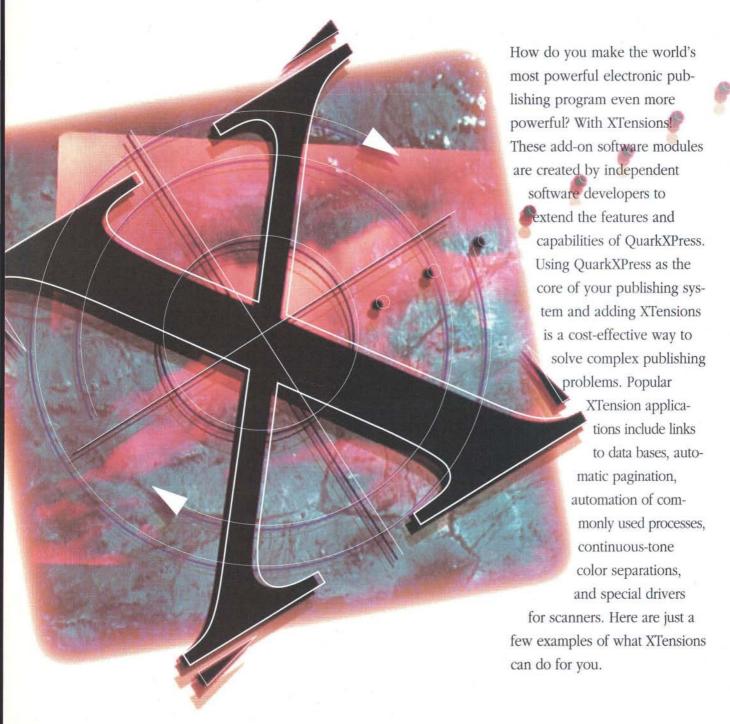
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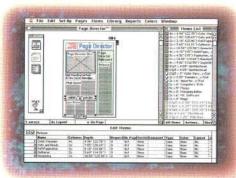




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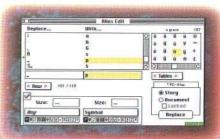
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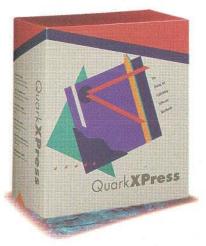
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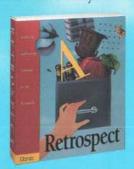


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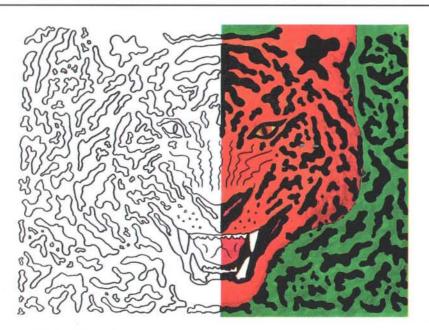
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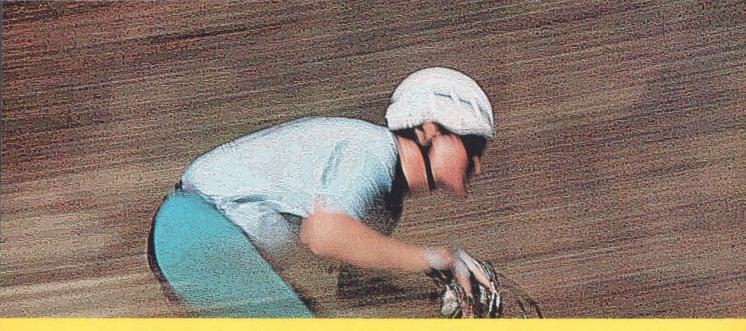
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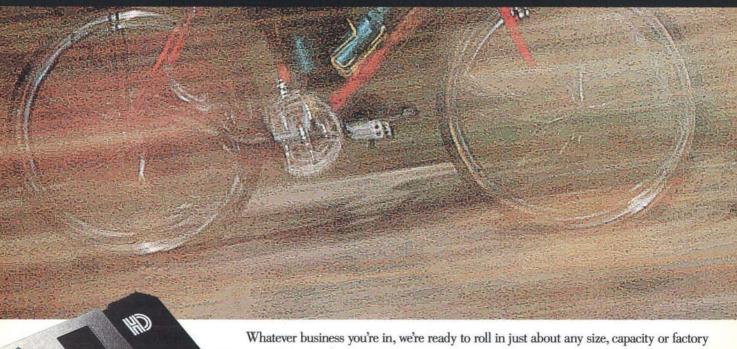
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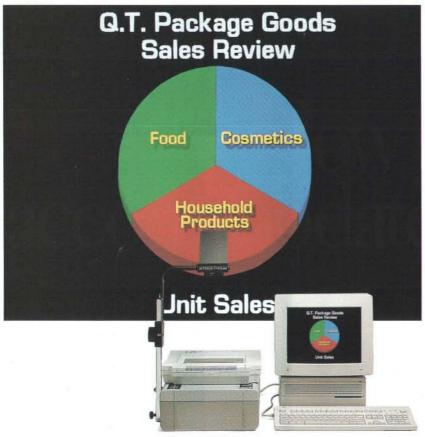
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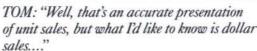
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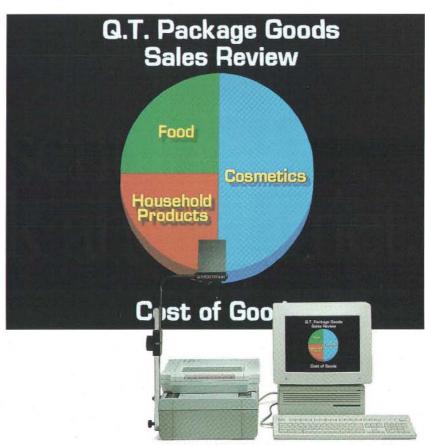
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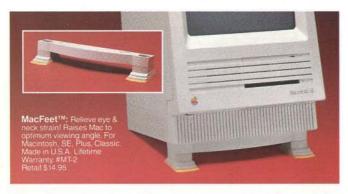
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# MACBULLETIN

#### Apple Interface Suit Heads for Trial

A federal district court judge's ruling that the Macintosh interface is original to Apple has cleared the way for Apple's copyright-infringement suit against Microsoft and Hewlett-Packard to go to trial. The San Francisco judge also held that a 1985 agreement between Apple and Microsoft does not give Microsoft an effective license to use significant parts of the interface—overlapping windows and icons—which appear in Microsoft Windows 2.03 and in Hewlett-Packard's NewWave.

#### DTP's Bad Old Days?

A federal judge in Denver has granted Quark's request for an injunction to block Scitex from selling Visionary. Negotiations to renew Scitex's license for Visionary, a version of QuarkXPress that can export in Scitex's proprietary format, broke down largely over Quark's desire to produce a product that could read as well as write Scitex files. At press time, Scitex, its customers, and its resellers were prohibited from marketing Visionary, though Visionary owners could continue to use the product.

#### Meanwhile, Back at the Ranch . . .

Quark has not let the lawyers bog down its engineers. Version 3.1 of QuarkXPress adds many features, including some for high-end users. You can set choke and spread specifications for individual elements. A Colors palette supports coloring and shading frames, pictures, text, and backgrounds, and color blends. Styles are now available from an on-screen palette. You can also save kerning and tracking tables with a document. For more information, contact Quark at 303/934-2211.

#### The Future of Memory

Prices for 1MB SIMMs (Single Inline Memory Modules) have soared since December, when the memory chips bottomed out at less than \$40. Many overseas manufacturers have cut back the production of 1MB chips in favor of 4MB chips, while demand for the 1MB SIMMs has remained steady. Prices on 4MB SIMMs are falling, and one vendor predicts the two configurations will achieve price parity during the second quarter.

#### **NEC Introduces Color PostScript Printer**

NEC Technologies has begun shipping an entrylevel color PostScript printer that uses a thermaltransfer print engine and lists for \$6995. Called the Colormate PS Model 40, the device includes 4MB of RAM, 17 Adobe fonts, and a 68020 microprocessor. NEC is also offering a \$2000 upgrade board with another 4MB of RAM and 18 fonts. NEC will sell the upgraded printer as the Colormate PS Model 80, which will supersede the existing Colormate PS. The Model 40 handles letter-size and A4 pages, while the Model 80 can also handle legal-size paper. For more information, contact NEC at 508/264-8000.

#### FrameMaker's New Picture

Version 3.0 of the technical publishing software FrameMaker adds three key features: support for importing (but not editing) full-color images and exporting them for color separation; a nonmodal table-creation environment; and a new text-control system called conditional text. Conditional text lets you embed several versions of text in a document and set conditions to control displaying and printing versions—for example, a manual for software that runs on Macs and Sun workstations might contain two sets of instructions in the chapter on installation. FrameMaker's price remains \$995. For more information, contact Frame Technology at 408/433-1928.

#### Color Pivot: A New Twist from Radius

Radius recently began shipping the Radius Color Pivot, a color version of the company's popular pivoting-screen monitor. The 15-inch Color Pivot can display 16 colors when running with the builtin graphics controller on the Mac IIci or IIsi, and 256 colors when using one of a range of Color Pivot graphics adapters from Radius. The graphics adapters, also shipping now, are designed for each of the color Macs. The adapters all list for \$795, except for a 2-bit model for the LC. That model lists for \$395 and can be upgraded to 8-bit for \$400. The Color Pivot lists for \$1995. For more information, contact Radius at 408/434-1010.

#### SyQuest Debuts 88MB Removable-Cartridge Drive

SyQuest has introduced an 88MB version of its popular removable-cartridge hard drive, doubling the storage available in the same size drive. The new drive can read data on existing SyQuest 44MB removable cartridges (sold by a variety of vendors) (continues)

but cannot write to the lower-capacity cartridges. The device will be available from PLI, MicroNet, and Mass Micro, with other vendors expected to follow. The PLI drive, called the Infinity 88 Turbo, carries a \$1595 list price and was slated to begin shipping in March. For more information, contact PLI at 415/657-2211.

#### The Expanding QuickMail

Version 2.5 of CE Software's QuickMail lets more IBM PCs and compatibles communicate across AppleTalk networks by providing client capability for PCs on any AFP-compliant network operating system, including products from Novell, 3Com, Banyan, and DEC. In addition, version 2.5 stores a single copy of messages addressed to multiple recipients, which should provide a substantial performance boost. Pricing depends on network configuration. For more information, contact CE Software at 515/224-1995.

#### **Pushing Ahead with PostScript**

With Apple's TrueType font technology about to arrive, Adobe has made two announcements to maintain the appeal of Adobe PostScript. First, the company has licensed fonts from the German foundry Berthold and plans to release them in Type 1 format; the first three fonts should be available in March. Second, Adobe is developing what it calls Multiple Master Typefaces, which can interpolate between several versions of a typeface to provide almost unlimited variation in weight, width, size, and style. Multiple Master Typefaces should be available by late 1991. No prices were set at press time. For more information, contact Adobe Systems at 415/961-4400.

#### **Digital Font Foundry**

ATF Type Designer is a new tool for creating Post-Script Type 1 and Type 3 fonts as well as TrueType fonts, Microsoft Windows screen fonts, and Next fonts. It can create font families including bold and italic; import and edit Type 1 fonts; and generate bitmapped screen fonts. ATF Type Designer also provides tools for fine-tuning hinting and for generating kerning tables. It lists for \$549. For more information, contact Kingsley/ATF at 602/325-5884.

#### **Bug Report**

WordPerfect 2.0 shipped in January with a number of annoying, though not fatal, bugs, including screen-refresh problems and difficulty opening Microsoft Word 4.0 files. WordPerfect released a bug-fix in early March and will send it to any registered user who requests it. For more information, contact WordPerfect Corporation at 801/222-5000.

#### **HP, GCC Cut Printer Prices**

Hewlett-Packard has cut the U.S. list price of the Mac version of the popular 4-ppm LaserJet IIP by \$400 to \$2195. That configuration includes Apple-Talk, PostScript, and 1.5MB of RAM. The price drop was motivated by competitive pressures, according to an HP representative. At the same time, GCC lowered the list price of its PLP II QuickDraw printer to \$999, and its PostScript-based BLP II to \$1999 from \$2399. The company said it was reacting to "expected developments." The announcements came shortly after Apple began briefing analysts and press on its new low-cost printers (see *Macworld News*, in this issue).

#### **Project Management Goes Mod**

AEC Software is redefining project-management software with task-specific modules, instead of taking the omnibus approach of most vendors. AEC's new FastTrack Resource is a \$235 package for allocating workers, equipment, and facilities. FastTrack Resource provides a sophisticated set of sorting filters and load histograms to simplify allocating and leveling resources. Its lack of task precedence and critical-path scheduling makes the package best suited for subproject managers who lack discretionary control over scheduling. AEC is also developing FilePower, a full-featured relational database with an object-oriented programming environment. For more information, contact AEC Software at 703/450-1980.

#### The New Theme

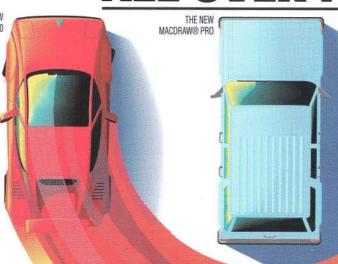
GeoVista is a new, easy-to-use thematic mapper for generating quick maps to elucidate simple data sets. GeoVista can only overlay three variables per map, can show only one at a time, and can't perform the relational comparisons of high-end geographical data-analysis systems. It can categorize data based on standard deviation, equal groups, or quantiles, and can save completed maps as either paint files or 32-bit color PICT files. It comes with boundary files for the United States and county boundaries for each state. GeoVista lists for \$249. For more information, contact Newton Software at 617/239-8202.

#### On the Wire

The AG Group is following up its EtherPeek packet analyzer for Ethernet with LocalPeek, for monitoring and troubleshooting traffic on LocalTalk networks. LocalPeek provides a separate report for each transaction by protocol level and has tools for statistical analysis. It lists for \$495. The AG Group is at 415/937-7900. Proteus Technology is preparing version 2.0 of Quota, a utility to help network administrators comply with software license agreements by controlling how many copies of an application are in use. Version 2.0 runs under MultiFinder, compiles more detailed records, and can track applications installed locally as well as on a server. It lists for \$695 for 50 network users. Proteus is at 403/426-6794.

# SORRY, CLARIS. RIIT IT'S DEJA

THE NEW CANVAS™ 3.0



Another new model year. And Canvas is still miles ahead.Lucky you. With brand new models of both the world's top-ranked drawing programs to choose from. Simultaneously.

And MacDraw® Pro isn't a bad try. In fact, it reminds us of another drawing program we've always had the utmost respect for: Canvas 2.1.

Unfortunately for Claris, our new Canvas 3.0 includes enough major enhancements to leave their latest effort idling somewhere back in the dust. Again.

Let's take a look under the hoods. Canvas 3.0 gives you more high-end text handling features. Like binding to curves. Slanted margins. Textwrapping outside - and/or inside - irregular objects, and full kerning & tracking control. Even conversion of PostScript® Type 1 fonts to customizable Bézier outlines.

MacDraw Pro doesn't.

Canvas 3.0 gives you more technical drawing features. Like custom dynamic hatching Custom parallel lines & curves. Custom dashed lines, curves & borders. Automatic dimension lines. Area & perimeter calculations. And a

Smart Mouse™ drawing aide. MacDraw Pro doesn't.

Canvas 3.0 gives you

more design/illustration features. Including unparalleled Bézier curve editing power--from multi-point selection & editing to automatic object conversion, combining and blending. Magnetic guidelines. Center line auto tracing of scanned images. And full bitmap editing in 24bit color.

MacDraw Pro doesn't.

Canvas 3.0 also gives you new built-in translators for important multi-platform formats like CGM, IGES and DXF™. And Open Architecture technology — allowing new tools, effects and translators to be added with ease at any time.

MacDraw Pro doesn't.

You are what you drive. Like Canvas 2.1 before it, the new Canvas 3.0 was developed in direct response to the wish lists of thousands of

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#### Note to Canvas Users:

Registered users who purchase Canvas 2.1 between Jan 1, 1991 and May 31, 1991 qualify for a free upgrade to Canvas 3.0. All Canvas 2.1 users who purchased prior to Jan 1, 1991 can upgrade to the new version for only \$99 US. Canvas 1.0 or 2.0 users may upgrade for only \$129 US. Prices valid through Aug 1, 1991. Allow 4-6 weeks for delivery. All orders add \$10 shipping & handling. International Users: Please contact your local authorized

distributor for availability details

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All illustrations were created and color-separated using Canvas™. Canvas 3.0 List Price: \$399 @1991 Deneba Systems, Inc. Canvas™ and Smart Mouse™ are trademarks of Deneba Systems, Inc. MacDraw/® is a registered trademark of Claris Corporation. PostScript/® is a regis tered trademark of Adobe Systems Incorporated. DXF™ is a trademark of AutoDesk Inc.

# Our Newest Introduction.



Color monitor illustration by Rob Mageira

Since 1985 Ehman has been a leader in providing high quality peripherals to the Macintosh market. Our hard drives, monochrome monitors, and removable drives have been a mainstay

to the industry, with a name that is well known and highly respected.

Now allow us to introduce the newest

All hard drives come bundled with your choice of two utility software packages. member of our family; 20 inches of 8 bit color in a high quality, 72 DPI monitor that end users will love, and budget watchers will adore.

The new Ehman 2-page color monitor. It's as affordable as it is practical. Backed up by a one year warranty and our 30 day money back guarantee the price tag once again demonstrates Ehman's commitment to value on the most popular peripherals.

The other members of the family are all just as cost conscious. From the new super 185MB drives to our popular 45MB removable drive, as well as the monochrome monitors, you'll find our prices



# No Introduction Needed.



Internal External	\$229 \$279	10000000	Total State of State	\$259 \$309	\$349 \$405	\$289 \$329	1000000	\$409 \$469	\$559 \$619	\$719 \$769	\$839 \$889	\$699 \$749	\$779 \$829	\$929 \$979	\$1249 \$1299	\$1629 \$1679	\$1849 \$1899	\$2449 \$2499
Removable 45 MB Hard Drive					Color 20" Monitor			Monochrome 19" Monitor				Monochrome 15" Monitor						
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among the lowest in the industry, and our commitment to quality and service the highest.

Ehman has always had what you want most; affordable quality. Now with the introduction of our 2-page color monitor we also have the full line of peripherals you need most.



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## "Get the features that really make E-mail deliver."

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"And features that make it easy to work. The QuickMail Menu™ is always there so you can send a quick message, attach your open document or up to 90 seconds of voice mail, set up an impromptu online conference, post a notice to your whole directory or a pre-set group, or send mail for delayed delivery all without leaving your application."

## "No wonder it's the world's most popular."

"QuickMail is working for over a quarter million users in 60 countries. It got the highest E-mail rating for PC or Mac from InfoWorld, who states, 'CE Software's QuickMail reigns supreme as far as features go.' MacWeek says, 'CE Software is far ahead... offering links to more than a million E-mail users.' From MacUser, 'QuickMail is the one you should pick.'

Get the message?"

#### "Go to a dealer and try it."

Versions for the Macintosh® and PC. Suggested retail price: Version 2.2, 10 user pak: \$499.95. Free literature and where to buy: 1-800-523-7638, Dept. CE34.



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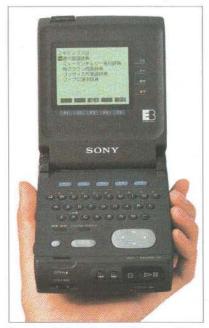
## Laptop on My Mind

Why we're still waiting on Apple

wo years ago, or so the story goes, a representative from Sony Corporation in Japan approached an Apple Computer executive with an extraordinary offer. He proffered to the Apple exec the specifications for a portable computer small

enough to be held in the palm of the hand. The device was based upon the Motorola 68000 processor and had a small, flat, LCD display; a QWERTY keyboard; a 125MB, 31/2-inch optical drive; function keys; and a unique cursor-control device, which I'll call a virtual mouse, that allowed easy cursor control. The portable computer could be connected to large monitors. And because it was Sony, while the company was at it, the engineers thought to add a stereo headphone port so that the user could even listen to music or sound from the machine. The Sony representative offered to allow Apple the exclusive rights to market the computer if only Apple would in turn agree to provide the Macintosh Operating System for the machine.

The Apple exec, the story continues, proceeded to tell his Japanese colleague where he could put this machine. Because Apple was going to build a portable computer even more sexy. Indeed, Apple even portrayed such a computer in an internal promotion film, one of a series of such films made in the now-passé heyday of Apple's peregrine enthusiasm for Knowledge Navigator.



BY JERRY BORRELL

Sony sells its Data Discman only in Japan because Apple refused an earlier offer from Sony to port the Mac OS to the product.

Today, as we all know, there is no such product offering from Apple, while Sony is busy selling its Data Discman in Japan. At first glance the Data Discman might be discounted as a mere replacement for all those

Casio or Sharp electronic executive diaries-one of those miserably configured little devices so loved by the technically addicted, who are willing to store their diaries and phone numbers in them. On investigation, the Data Discman shows more potential. One example is its library of electronic books, which includes dictionaries, statistical references, medical references, and novels. An optical drive with 125MB allows a lot of material to be stored. Currently the Data Discman has word processing software, plus software that lets you download your address book to the Data Discman. It's this type of utility software that demonstrates what the Data Discman might have been if Apple had graced the little device with the Mac OS. I won't argue that you would want to type a memo on the device, but with 125MB of storage you could carry around your entire history of business correspondence for reference.

And if thinking about Mac users losing access to the Data Discman isn't enough to burn your grits, then you need to imagine yourself standing in the middle of an electronics store in downtown Tokyo. On making my annual hegira to Tokyo's electronics district I stood pondering the poor value of the dollar in Japan (the Data Discman costs the equivalent of \$520) and cursing Apple's decision not to make one of these little gadgets available.

(continues)

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Apple's prototype hand-held computer, as portrayed in one of the company's internal promotional films.

#### Wait, There's More

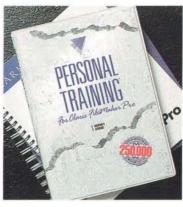
Unfortunately it gets worse. Sitting not far away from the Data Discman, in the same store, was a Sony flatpanel, color LCD television. I have to admit that I had given up on color flat-panel displays because of such major drawbacks as poor contrast, dimness, awful reception, artifacts resulting from pixel dropout, and sheer weight. Then I saw Sony's latest flatpanel color LCD television, which was bright, thin, and had great picture quality and fantastic broadcast television reception. Really good.

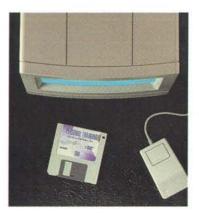
I envisioned some capable engineer providing that kind of a color display for a version of the Data Discman, which would have made it possible for me to view all my color files from the Macintosh. I started to walk out of the store in disappointment barely slowing down while walking past the fantastically expensive DAT recording technology-when I looked down and noted a Sony DATman. It looked rather smaller than the first transistor radio I had as a boy. It cost nearly \$600 so I was not even slightly inclined to buy it, but I did pause to listen to the CD-quality sound throbbing out of the tiny earphones attached to the device. I picked up one of the DAT tapes and, with a start, I realized that it was the same technology and format tape (8mm) that some vendors now sell as backup for the Macintosh. Each small tape holds up to 2 gigabytes of data.

I shrugged derisively as I passed the counter that held the Panasonic Dynabook laptop computer, wonder-(continues)

# Four Ways to Recognize a More Productive Mac User

The most obvious sign is the PTS package — usually on top of software manuals that no longer have to be read.





A PTS disk near the Mac — working with the real program brings real results.

A cassette player is a sure giveaway - because it's the only accessory you need.





The look of someone who just learned their Mac software in record time.

It's a fact. The better you understand your software, the more productive you'll be. And with tutorials from Personal Training Systems, you too can be productive in record time.

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### **Explore Our Printer Options!**





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#### MacKablit Security System

Heavy duty 10' steel cable secures and locks computer, printer, other equipment, up to 4 components. The unique <code>MacKablit</code> system includes 2 brackets that snap into existing slots on the Macintosh or its peripherals. Additional hardware included for other peripherals that can be secured using existing screws in the equipment. <a href="Internal component security">Internal component security</a>: <code>Kablit<sup>IM</sup></code> fasteners secure rear panel of CPU preventing unauthorized removal of internal boards and hard drives. When the cable is passed through the fasteners the screws are concealed. When the cable is passed through all the fasteners the Macintosh system can be secured to the desk.\*\*

List price \$39.95 plus shipping. Please specify Mac, Mac Plus, Mac SE, or Mac II. Quantity pricing also available. Money back if returned in 30 days. Purchase orders accepted. Send for catalog.

Kablit security systems also available for most computers.

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ing at the marketing chutzpah that allowed the company to adopt that famous name for use with a DOS-based computer. That coincidence of impressions made me think of laptop computers and of John Sculley's remarks in February, at the first Japanese Macworld Expo, to the effect that Sony would be working with Apple on new product announcements. It was juxtaposed in my mind with Michael Spindler's statements that Apple would be licensing its operating system to other manufacturers. It made me wonder what Apple's laptop would look like and whether it would be a product to amaze or one to confound, rather like the last portable.

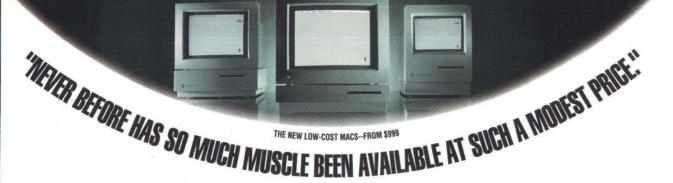
#### Stop! Don't Go!

One more pen-based computer disguised as a portable and I'll scream. Portable they are. Useful for many vertical applications they are. Portable computers, as Yoda would say, they are not.

I remember my first portable, an Epson laptop announced in 1982. It had a full keyboard (it's remarkable how millions of users can navigate most computers with only cursor-control keys), ran on D-cell batteries, and had a 5-line LCD display and a tiny, frustrating, built-in printer. I quickly tired of taking notes with a computer that produced output similar to a grocery store tape—but that device, much improved upon by Toshiba in today's laptops, was once my ideal. A notebook-size computer that slips into my briefcase.

But after seeing the Data Discman and other existing consumer products, I'd like a notebook computer to have a color display, a 125MB optical drive, and one of those incredible virtual mice. A built-in 8mm tape drive for backup would be nice for some people, but that should be optional. The computer should drive my Apple 13-inch RGB monitor when connected to an AC power source. And the connection ports should remain standard. Please, no finger pointing for cursor control, no pen interaction, no little touchpad interaction-just a solid keyboard and a mouse device.

After all, if you're going to sell Apple's soul to . . . Sony, you better get something out of it.





Even before the Macintosh Classic® & its new companions came along to wow the reviewers with heroic price/performance ratios, UltraPaint was keeping them plenty busy.

"As advertised, Deneba's
UltraPaint...really does set new Macintosh graphics standards", wrote Ernest Mau of CompuServe.

"...many more B&W paint features than SuperPaint, almost all of PixelPaint's color tools, a superset of MacDraw II's object-oriented features, and the gray-scale prowess of Digital Darkroom. All this comes in a single program for less than half the price...", wrote David Pogue in MacWorld.

Perhaps Chris Prior of MacUser UK summed it up best when he wrote that "UltraPaint...could prove to be the ideal software package for those looking for a powerful, all-around draw and paint program."

And it's true. UltraPaint really does offer you the

same sophisticated graphics processing power of several leading programs combined — all in one inexpensive, easy-to-use package.

Open it up on one of Apple's new low-cost machines and we're talking a match made in heaven.

Particularly if you've always pictured heaven as a place where you get big muscles without having to pay the price.

#### WE'LL PAY YOU \$25 FOR BEING SMART.

Purchase UltraPaint and a Macintosh Classic, LC, or Ilsi between October 15, 1990 and May 31, 1991, and receive a \$25.00 rebate direct from Deneba. Simply send a copy of your qualifying Mac registration card, your original Ultra-Paint registration card, and dated proof of purchase for both to our main address.We'll send a check for \$25 US by return mail!

See below for further details.



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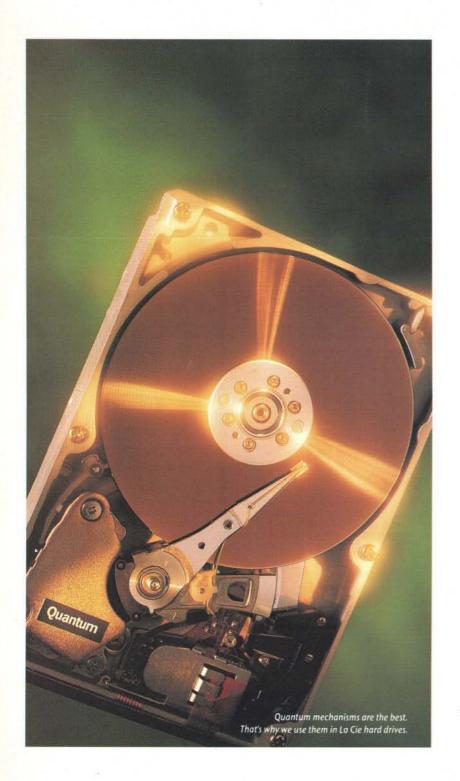


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Circle 57 on reader service card



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# SIX **REASONS** WHY \_A CIF HARD **DRIVES ARE THE** BEST YOU CAN BUY



A Quantum Difference.

Quantum drive mechanisms offer blazingfast effective access time as low as 8 milliseconds.\* No other drive mechanisms in their class (Mac\*compatible) run faster, which is why they are in La Cie drives.\*\*

\*Typical application access time using 64KB DisCache.\*

\* lypical application access time using 64KB DisCache."
\*\*Seagate drive mechanisms also available (capacities from 300MB to 1.2GB).

#### Software with a Silverlining.

Every La Cie drive includes a FREE copy of Silverlining, the #1-rated hard drive management utilities program.

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MacUser says, "Silverlining is one of the most powerful and useful hard disk utilities you can find—most Apple engineers prefer it to Apple's own."

Silverlining optimizes your data so it's consecutive on your drive, which makes your applications run faster.

And, Silverlining drivers are intelligent. They test the drives' functionality at startup to ensure that everything is working properly. If it's not, it protects you.

For even more protection, every La Cie drive includes a FREE copy of Norton Utilities® for the Macintosh. It automatically diagnoses, reports and repairs common and dangerous disk problems. Silverlining and Norton Utilities are regularly priced at \$149 each. So, you get software worth almost \$300—ABSOLUTELY FREE— when you buy a La Cie drive!



#### A Company You Can Count On.

La Cie is a Plus Development Company (makers of the Hardcard® XL), backed by \$400 million in assets. That means you can trust La Cie to provide a constant source of high-quality mechanisms and components. And you can be certain that we'll be around to help you with service and support. For a long, long time.



#### The Most Unusual Warranty in the Business.

La Cie features a RENEWABLE 2-YEAR LIMITED WARRANTY.† If anything goes wrong with your La Cie Quantum

drive within two years, we'll repair or replace it within 48 hours—and then renew your warranty for another 2 years. Free of charge!

Every La Cie drive is backed by toll-free support from customer service and technical assistance experts.

†Restrictions apply. Please contact La Cie for complete warranty information.



#### Award-Winning Design.



Hard drives that win design awards? Who says intelligence has to be ugly? The Tsunami and Cirrus hard drives have received prestigious awards from both the industrial design and computer communities.

La Cie drives are designed from the inside out. Designed to be quiet (with a ½ speed fan), lightweight (as light as 2½ lbs.), durable and reliable. Plus, they have an external termination and SCSI address switch, which means you'll never have to open the case for any reason! You don't win awards for these features, but you do win a loyal following.



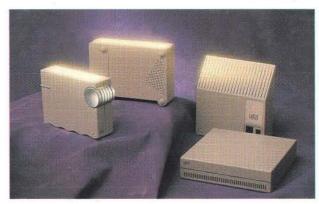
#### Rave Reviews from Critics and Customers.

Frankly, there's been a lot of talk about La Cie hard drives. Leading Macintosh consumer magazines praise us. Customers write us fan letters. In fact, we're happy to let critics and customers have the last word about La Cie drives. Because they tend to be words like these:

#### **★‡‡‡‡** −MacUser

"...the cream of the crop."—Macworld

"Of all the drives tested we recommend La Cie's drive."—MacUser
"This is an excellent drive and Silverlining is great!"—D. Jordan
Burbank, CA



La Cie offers internal and external hard drives from 40MB to 1.2 Gigabytes. Choose from the award-winning Tsunami, Cirrus, ZFP Family and Internal drives. Plus, La Cie now offers the Bacster, a hard drive that attaches directly to the back of a Macintosh Plus or SE.

\$299

To order or for more information, call toll-free 800-999-0143, ext. 55

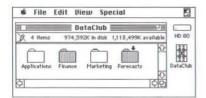


### "How is DataClub Different from TOPS?"

DataClub™ is a breakthrough in file server software. It overcomes the limitations of TOPS™ conventional peer-to-peer architecture to give you a network that's more powerful, more reliable, easier to use, and easier to expand.

The key is DataClub's new Virtual Server™technology, which uses available resources around the network to create one powerful, shared disk that is centrally managed and maintained. And this makes a big difference for you.

#### With DataClub:



The DataClub window opens just like any other disk – only it's shared and secure.

"TOPS used to be the simpler, cheaper network, but DataClub beats it on expense and setup simplicity."

Phillip Robinson
San Jose Mercury News

Folders are always available	DataClub gives users access to the entire shared file system 100% of the time.	On a TOPS network, mounted folders disappear when machines shut down or			
		leave the network.			
Files are easy to get to	All files and folders are found under the single DataClub icon.	With TOPS you have to spend valuable time mounting and searching multiple volumes.			
Location transparency	DataClub's Virtual Server technology allows users to access data without having to know on which machine it's physically stored.	TOPS users must know where a file is physically stored in order to access it.			
No need for publishing	Just store files under the DataClub icon, and they're available to the network.	TOPS requires all data to be published before it can be shared.			
Unlimited scalability	Thanks to its Virtual Server tech- nology, an expanding DataClub network retains its simplicity and actually grows more powerful.	As peer-to-peer systems like TOPS grow, they become more and more unmanageable.			
Add users without reconfiguring	DataClub automatically reconfigures the network whenever hardware is added or removed.	On a TOPS network, users have to mount volumes manually every time a new user or disk is added.			
Centralized backup	You can back up a DataClub network quickly, easily, and more often – because all shared information can be backed up from any Mac, at any time, without interruption to the system.	By contrast, TOPS requires individual back up of each node.			
Nine levels of security options	DataClub provides the highest Apple-approved security you can get – nine levels.	TOPS offers just one.			
One password per user	With DataClub you only need one password per user.	With TOPS you need a different password for each folder, adding more confusion than security.			
Centralized registered users	DataClub lets you create a single set of users and groups which is valid for all Macs and disks on the network.	TOPS has no support for registered users and groups.			
Complete AFP compliance	DataClub complies fully with the AppleTalk Filing Protocol standard.	TOPS does not. So DataClub is compatible with more applications – especially multi-user databases.			
Lower cost	Though it's much more capable, DataClub actually costs you less – one third the price of TOPS. And even less	Any way you look at it TOPS costs you more time and money.			

#### TOPS Upgrade Offer

than that on larger networks

Upgrade to a DataClub 3-pack for only \$124.76 (only \$42 per user). Just call us toll-free with your TOPS serial number, or send/fax us the first page of your TOPS manual. Limit two per customer.

This is a limited-time offer\* – so don't wait! Whether you're new to networking or are looking to improve on what you have, place your DataClub order today with a toll-free call. And get network performance that can't be topped!

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## **DataClub**

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DataClub's Virtual Server appears as a single, centralized file server and gets more powerful as it expands.



# LETTERS

#### No Apple for the Teacher

hank you for your Commentary in the January 1991 issue of Macworld, a column that reminded us all that the Mac cannot do everything, that we all have wish lists for what the Mac might become.

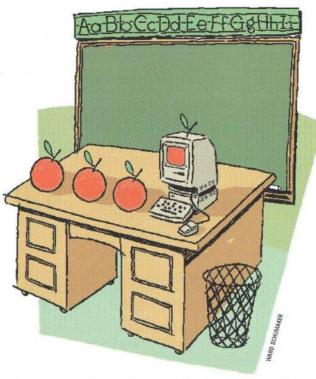
As a teacher and a Mac fanatic in a small school in rural Maine, I wish for some peace to play on the Mac. The students have taken control of the machines, of the learning in the building—of the building itself if they could. They appear before seven in the morning and leave at ten at night. They clean the room, they form committees, they buy equipment.

Sounds great? When does the poor old teacher get to play? While you want more, my only wish is for the chance to catch up with the students, if only for a moment.

Roger Fuller Sebattus, Maine

#### Incorporating the Copyrighted

Thank you for your article "The Future of Television and Computers" [Commentary, February 1991]. Some of us have already come up against the copyright beast. If we author HyperCard stacks that quote other sources (such as textbooks) or use graphics that we did not create, we have copyright problems. Do you foresee



the same problems when we begin to grab and store frames from the evening news or from that terrific "Nova" or "National Geographic Special" and incorporate them in stacks or other literature? Will we again be shaking a stick at the copyright laws? Pat Ralston

Indianapolis, Indiana

Generally speaking, appropriating images, text, or music for personal or home use should not present a problem, but distributing multimedia creations that use copyrighted material without permission is prohibited. A copyright attorney can offer more details.—Ed.

#### Jasmine's Injustice

am disappointed and angry that you choose to continue carrying Jasmine

ads when so many of your readers have been savaged by this company. I bought a Jasmine Direct Drive 20 in October 1988 for close to \$600; it failed within months. After three additional failures, two repairs, and a loaner, the drive was returned to Jasmine in July 1990, and by then Jasmine had had the drive longer than I had. In October 1990, I received a letter from Jasmine saying the company would not repair the drive, would not return it, and I should buy another for \$299. It is obvious Iasmine doesn't care a tinker's damn for its customers. Apparently, neither does Macworld, caring instead for the advertising dollar over integrity.

Claire Farrer Chico, California

#### Corrections

The correct telephone number for Automated Printing Technologies, maker of Search (New Products, January 1991) is 309/692-1530 ext. 282.

Correct pricing for Micro Dynamics' MD Mars System ("The Big Squeeze, January 1991") starts at \$70,000.

Etch A Sketch (News, January 1991) is manufactured by The Ohio Art Company.

Network SuperVisor ("Managing Networks," February 1991) can scan information from any individual workstation connected to the network and that has the SuperVisor Responder installed, and does not need an E-mail form or application.

The correct phone number for Metrum Information Storage (Where to Buy, February 1991) is 303/773-4700.

The correct price for Finale (State of the Mac, March 1991) is \$749.

Christopher Cann is not connected with Image Enhancements (News, March 1991). Neither Dr. Cann nor the University of California, San Francisco, has any connection with the company.

Storage Dimensions' MacinStor ZFP hard drive ("Midrange Hard Drives," March 1991) has a plastic (continues)

Apple is about to change your percept of inexpens printers.



On

ve

It used to be if you wanted a genuine Apple® printer (and all the privileges that go with it), you basically had a choice between two extremes. You could spend a little and get an ImageWriter® II. Or you could spend a lot and get a LaserWriter.®

Not anymore. As of today, Apple offers a complete family of affordable printers: The new Apple StyleWriter<sup>®</sup> is a 360-dpi laser-quality printer that combines a



With the addition of the new Apple StyleWriter and Personal LaserWriter LS, everyone has the right to a great image.

can afford with the kind of innovations only Apple can deliver. It's small. It's quiet. It utilizes TrueType™ (Apple's new font technology that lets you scale and print characters smoothly and precisely, from the smallest footnote to the most enormous headline). Yet it costs just \$599.\* So it's great for students, people working at home, small businesses, or anyone who needs confidentiality when they're printing.

The new Personal LaserWriter LS is a full-fledged, no-compromises, four-page-per-minute LaserWriter. It uses a built-in, high speed serial port, so it won't be slowed down by complicated pages. It also incorporates TrueType. It prints in the background, so you can be working at the same time it is. And it offers a major breakthrough for a LaserWriter: a price of just \$1299.

And while our other laser printers aren't new, many have new, affordable prices: The Personal LaserWriter NT is our least expensive, networkable PostScript® LaserWriter. It's ideal for complex graphics. And for small groups of people.

The LaserWriter IINT is our most popular PostScript LaserWriter. A workhorse that prints up to eight pages per minute, and one that can be upgraded to a IINTX.

The LaserWriter IINTX is our highest performance, expandable PostScript laser printer. One that's become the benchmark against which all other printers are measured. And that, on a large network, is actually our most affordable printer.

Of course, there's also the trusty ImageWriter II. It's a dot matrix printer that's been proven to be extremely reliable. It's capable of working over a network. And it's still the best bet for running multiple-part and continuous forms.

Your authorized Apple reseller will help you find the one that's right for you. If you need help finding a reseller, give us a call at 800-538-9696, extension 615.

Because now more than ever, everyone has the right to a great image. The power not just to look your best. The power to be your best."

case, and its dimensions are 9.75 inches wide by 2.8 inches high by 10.5 inches deep.

The following products on the "Hard Drive Speed Tests" chart ["Midrange Hard Drives, Just Right,' March 1991] should have been designated as being among the fastest 10 percent: the Club Mac Hard Disk 170 for Save; the FWB hammerFMF 155 for SCSI Evaluator Read, SCSI Evaluator Write, and Seek: the Microtech Nova 120 for Seek. The SCSI Evaluator we used measures seek time over the entire geometry of a hard disk. The FWB bammerFMF 155 is a 300MB hard drive that formats to bold only 155MB, reducing the area on the disk that the head must search to find data.

Retesting the drive, with an FWB test utility that takes the reduced data storage area into account, gave us a faster seek time of 8.6 milliseconds.

David Rumfelt used Canvas to create Cellular Design ("Great Graphics," March 1991).

The correct price for the Athena A50 50MB portable hard drive (New Products, March 1991) is \$899.

The Expanse NB4 and Expanse II products from Second Wave (New Products, March 1991) are expansion chassis with an internal power supply, fan, and logic board.

The correct phone number for Liberty Systems (Where to Buy, March 1991) is 408/243-2885; fax 408/983-1127. The correct telephone number of It's Alive, the publishers of IA Media-Tracks Guides (New Products, February 1991) is 617/437-7965.

#### Jasmine Does Good

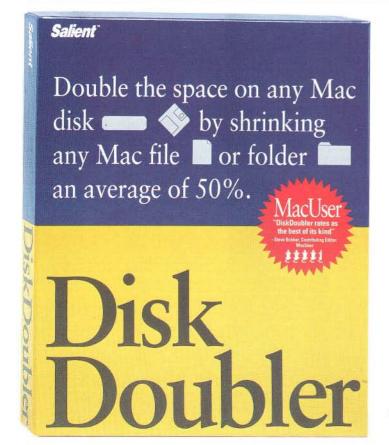
. . . . . . . . . . .

The Jasmine of old may have had its share of troubles. I have had nothing but good service from the company, and I see no reason why it shouldn't continue. Assuming the parent company (Chess) wants to maximize its investment (and standard business logic dictates it should and will) the new Jasmine will surely strive to win back their lost market share with better than average pricing (which is happening) as well as outstanding customer service, which, as I have related, has happened with me. Roger Krost Pasadena, California

#### Turning the PageMaker Text

he review of PageMaker's and QuarkXPress's rotation abilities ["Page Wars," February 1991] made it sound as if text could not be edited once rotated in PageMaker. Text can be edited after rotation, very easily.

Using the Text Rotation feature under the Elements menu, rotate the text. While the text is still selected, press \( \mathbb{H}\)-E to get into Story view. Select the text with the I-beam that automatically appears, then edit it to your heart's delight by selecting attributes from the (continues)



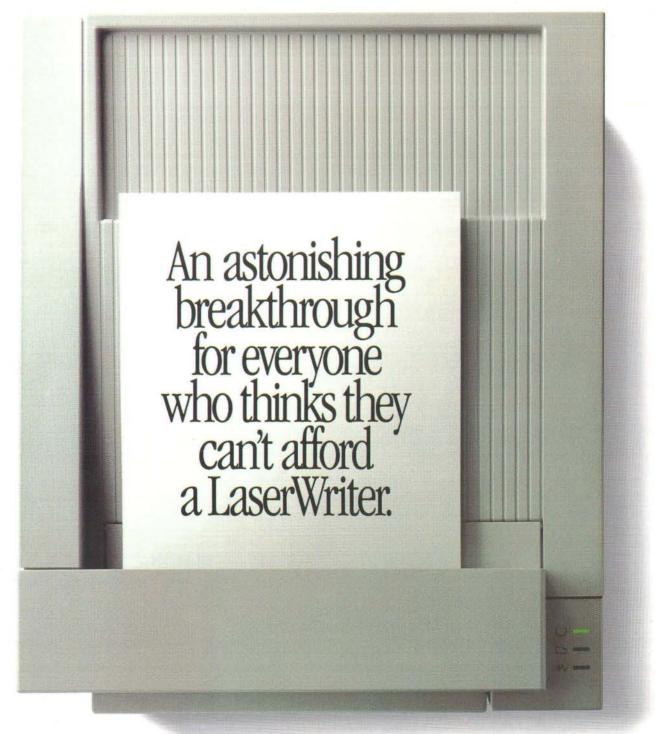
# Free Millions for \$79.

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DiskDoubler is a trademark of Salient Software, Inc. © 1990.

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#### The new Personal LaserWriter LS.

At just \$1299," it's the most affordable LaserWriter®

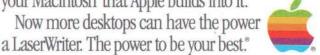
in our history. But don't let the low price fool you. Inside is a full-fledged, no-compromises Apple® LaserWriter.

It cranks out up to four pages per minute. It has a built-in, high speed serial interface, so it won't be slowed down by complicated pages. It incorporates

our new TrueType™ font technology, which lets you scale and print characters smoothly and precisely in almost any size type. It prints in the background, so you can be working simultaneously while it is.

And it was designed to let you get everything out of your Macintosh® that Apple builds into it.

of a LaserWriter. The power to be your best."



Type menu. When you're finished, click the Story window close box.

Deb DeCosta Manchester, New Hampshire

#### Nisus Number Power

was very glad to read Steve Cummings's favorable review of Nisus 3.01 [Reviews, February 1991]. However, there is one important point where the review was in error. Mr. Cummings stresses that there is "one useful feature conspicuous in its absence-a word-count routine." Actually, Nisus gives the user two different methods of obtaining a word count. The first method is to simply select the Get Info menu command. The resulting dialog box provides word counts

and gives the total number of characters, average word length, number of sentences, and a plethora of other statistics. Additionally, the Count Words macro supplied with Nisus demonstrates the power of Nisus's macro-programming language by replacing each word with itself; the total number of substitutions is therefore the true word count.

Todd Cranston-Cuebas San Marino, California

#### **Index Inquiry**

would appreciate it if you would initiate an annual index of product reviews, articles, and subjects. James Gardner Moss Beach, California

To receive your own copy of Macworld's 1990 index by mail, send a self-addressed, legalsize envelope with 75 cents postage to Index, Macworld, 501 Second St., San Francisco, CA 94107-Ed.

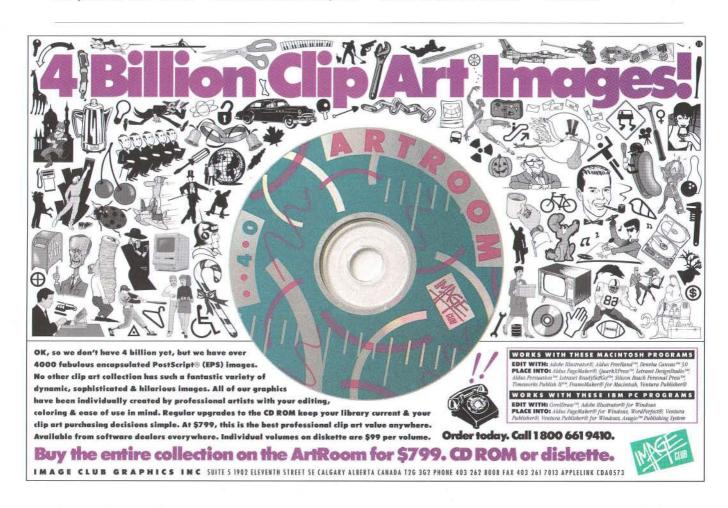
#### **Punchdown Blocks** Uncloseted

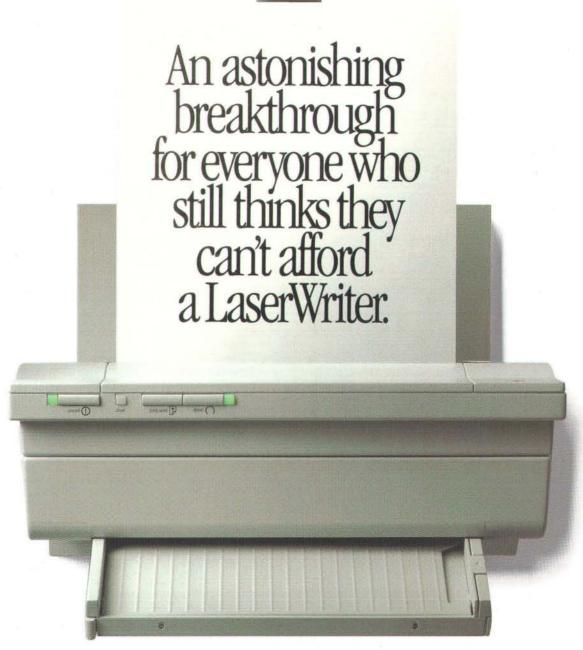
Thank you for the great article about networking ["Networking for the Novice"], which appeared in the December 1990 edition of your magazine. It was really helpful to me, a network novice, but there is still one thing I do not understand. What is a punchdown block? Kaya Bush

Maulburg, Germany

A punchdown block is a wallmounted telephone-wiring distribution block used to connect many pairs of wires, and in the case of an electronic network, to link the wires to a central "brain" that manages the network. Though no doubt with the right materials and instructions you could build your own punchdown block, your local telephone company should be able to tell you where you can obtain one, since many office buildings use them to centralize their phone and electronic systems.-Ed. M

Letters should be mailed to Letters, Macworld, 501 Second St., San Francisco, CA 94107, or sent electronically to CompuServe (70370, 702) or MCI Mail (284-8078). Please include a return address. We regret that, due to the high volume of mail received, we're unable to respond personally to each letter. We reserve the right to edit all letters. All published letters become the property of Macworld.





#### Introducing the Apple StyleWriter.

At \$599," the new Apple" StyleWriter" offers laser-

quality printing for about the same cost as that of a dot matrix printer.

And while the StyleWriter calls attention to your work, it won't call

attention to itself. It's small (just 13" wide by 8" high by 5" deep). It's quiet. It utilizes Apple's new TrueType™ font technology, so you can scale and print characters

smoothly and precisely in any size type, from the smallest footnote to the most enormous headline. And when you hold pages printed on the StyleWriter next to those from printers costing thousands of dollars more, you'll be hard-pressed to tell the difference between them.

So what if you can't afford a LaserWriter\*? You've still got the power to get the most out of your Macintosh." The power to be your best."



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for chills to run down your spine.



to the Macintosh LC.









# ART BEAT

#### by Cathy Abes

The tools and the talent behind Macworld's graphics and the techniques that make them possible

Artist: For the artwork opening our feature on color trapping, Macworld associate art director Sandra Koenig used a collage of letters in a variety of fonts and sizes to illustrate trapping techniques. By adding a thin sliver of color to the edge of an element, trapping prevents the unsightly white spaces between two adjacent color elements, caused by press misregistration. Koenig needed to show a bitmap letterform on a patterned background, light-color letterforms on a contrasting (darker) background, and letters that straddled both white and colored backgrounds. She used trapping techniques in creating all the letters.

**Hardware:** Mac IIcx with 8MB of RAM and an 80MB internal hard drive.

**Software:** Aldus FreeHand 2.0, Adobe Photoshop.

How It Was Done: The artist began by formulating a composition, then creating rough sketches in Free-Hand. When she was ready to start the actual illustration, she first drew a black box in Free-Hand. Then she assigned a process-color line and fill of red and cloned the rectangle. She used the scale tool to resize



The illustration that opens the feature "Setting Traps," on page 159.

the clone to 50 percent, and changed the fill to white and the line to none, to create a small white box in the lower right corner of the red rectangle. Then she cloned the white box, moved the clone to the upper left corner, and aligned all the boxes.

Now she was ready to create all the letterforms (except the green T and the M, which were done in Photoshop). To create the wavy line of letters, Koenig first typed them in with the type tool, then in the Type Specs box assigned a process color, and with the line of type selected, dragged its anchor points to letterspace it. Next she created a path with the freehand tool, then selected both elements and joined them. Koenig used the scale tool to make the e and the S the exact height and width she wanted. For the Z, she first used the scale tool, then angled the letter with the skew tool, and finally, used the rotate tool to place the letter in the correct position. After Koenig created all the letters, she put each one on a different layer to create an overlapping effect.

Next Koenig used Photoshop to create the backgrounds for the two upper boxes. She gradated the pink one and selected the Noise filter (under the Image menu) several times to add texture. To create the other box, she chose black and dragged a wide brush across the box (first Shiftclicking to get a straight line). Then Koenig selected the whole image and selected the Blur filter (Image menu) to soften the stripes' edges. After adding noise for more distortion, she lowered the brightness by selecting Adjust Brightness & Contrast from the Adjust submenu (Image menu).

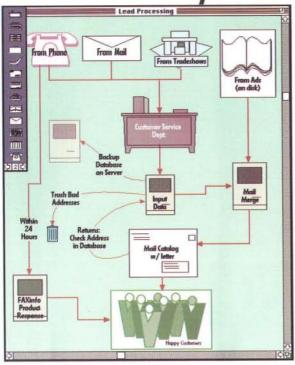
Still in Photoshop, Koenig used the type tool to

create the large T in 72point Oblong Bold and made it a brighter green to contrast with the muted striped background. To make the T large enough to overlap several of the stripes, Koenig selected Stretch/Shrink under Effects (Image menu). After creating the T in Photoshop's RGB Color mode, she switched to CMYK Color and saved the letter as an EPS file. She followed the same process for the red gradated background and the black M on the white background.

Then Koenig placed each Photoshop file into FreeHand, sized the images, and moved them into place. She used Free-Hand's Paste Inside command to place the striped rectangle within the white box in the upper left corner, which she had originally created in FreeHand. This was a quick and easy way to shrink the striped box to exactly the right size, since pasting inside kept the striped box from extending past the borders of the white box.

Finally, it was time to put the color trapping techniques to use on each of the letterforms. Before the wavy line of type could be trapped, it had to be unjoined from its path by selecting Split Element under Special (Element menu). With the letters selected, Koenig chose (continues)

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The Z was created with the type tool, scaled, then angled with the skew tool, and finally rotated into the desired position.







To create the striped box, Koenig painted black lines with a wide brush over a green background (Shift-click and drag), then used the Blur filter and the Noise filter to add texture, and lowered the brightness for a muted effect.

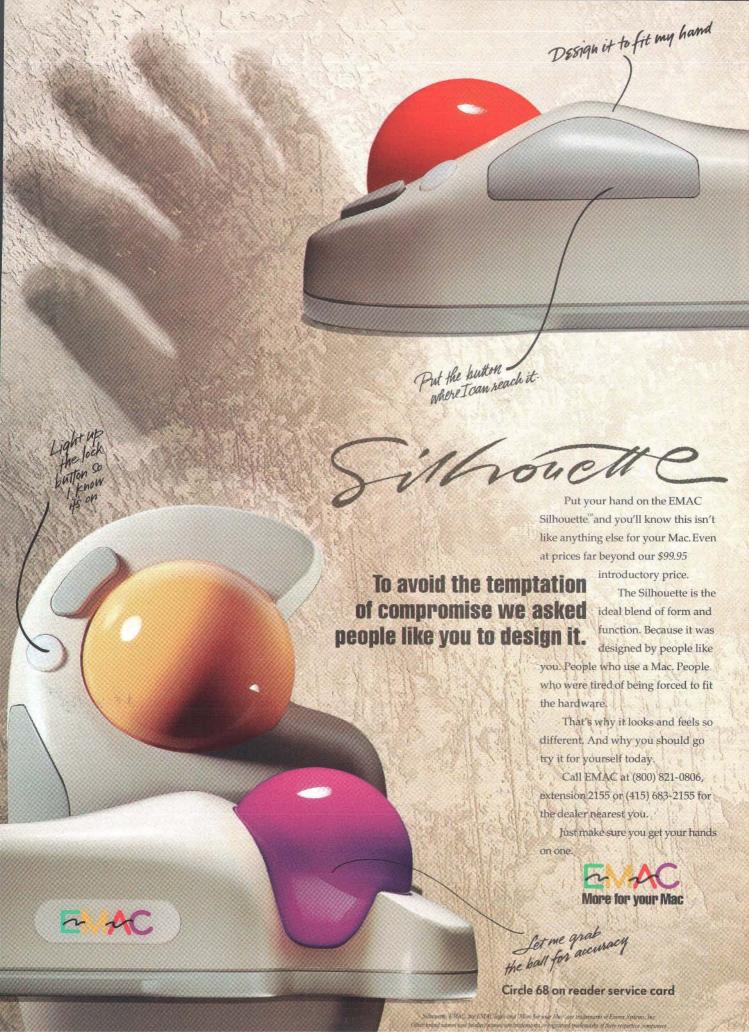
Type Specs under Effects, and then selected Fill and Stroke. She then set a halfpoint stroke the same color as the fill, and checked Overprint.

A special, more complex trapping technique was used for three of the letters that overlap white and color backgroundsthe S, the Z, and the pink T-since only the part of each letter adjacent to the color background was to be trapped. First Koenig cloned the original letter, in this case, the Z. Then in the Type Specs dialog box (Type menu), she chose the same fill, stroke, and overprint settings as she had for the other letters. Next she cut the clone. Then Koenig selected the large red rectangle and cloned that. After selecting None for both Line and Fill (Fill menu) to create a clear, invisible rectangle, she used the Paste Inside command to paste the cloned letter Z inside the invisible cloned rectangle. As a result, the original Z(which did not extend past the color background) was trapped, while the cloned Z (against the white background) was not.

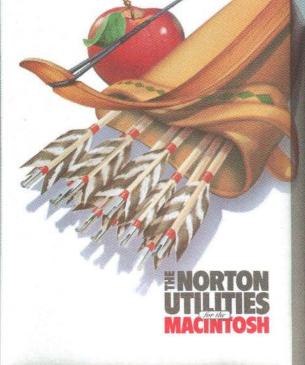


After cloning the Z, the artist set a half-point stroke and checked Overprint, then cut the clone. Next she made an invisible clone of the red box and pasted the cloned Z inside the cloned box. As a result, the original Z (which overlapped only the color background) was trapped, while the clone (which extended into the white) was not. Here you can see the original T and S without their clones and the Z with its clone.

in a presentation.



# ry resemblance to other



Macintosh utilities is pure coincidence.

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If that sounds like an outrageous

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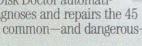
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### Life in the Anthropomorphic Lane

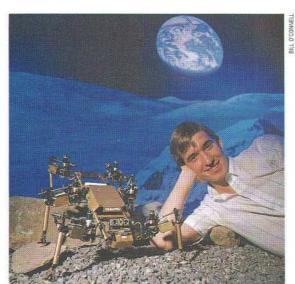
OF ANTS AND VIRUSES AND ROBOTS ON MARS

BY STEVEN LEVY

t 14 inches long and a foot wide, Attila II is bigger than your typical insect. But like a common, self-respecting grasshopper or roach, Attila II has legs and knows how to use them. Like an insect, he can walk, jump, and even recover, with a modi-

cum of grace, from a fall on his back. But unlike an insect, he has a metal chassis, 150 electronic sensors, and a self-contained computer communication network. The program that determines his behavior—the equivalent of the genetic rules that determine the behavior of an ant or bee—is written on a Macintosh and injected into Attila's chips. And one day Attila may go to Mars.

Attila II is a robot. To most of us that term connotes either the wisecracking anthropomorphic creatures in sci-fi flicks, or the utilitarian precision arms you find in any sort of factory in Japan. But Attila's creators at MIT's Mobile Robotics Lab have something else in mind. Their methodology is to borrow liberally from nature in order to build robots that display independent behavior in the same way animals do. Using a socalled bottom-up approach in which complex, and potentially useful, behavior emerges from simple rules, they believe their creations offer not only a fresh alternative to conventional robotics but also a more useful one, in which robots will be able to go about their business without the need for constant supervision from



Colin Angle plans a life on Mars for his creation, Attila II.

human beings. And if that's not reason enough to build an artificial insect, Colin Angle, the wizard in his early twenties who crafted Attila's hardware, gives the ultimate rationale: "Because it's incredibly cool."

#### **Artificial Life**

That it is. But the effort is also part of a revolutionary new field of science: artificial life. As defined by its chief proselytizer, Christopher G. Langton at the Los Alamos National Laboratory, A-life refers to "the study of man-made systems that exhibit behaviors characteristic of natural living systems." This sounds rather benign until you seriously begin to consider the poten-

tial ramifications of these man-made systems. Because many A-lifers believe that those systems will one day be truly alive. As alive as bacteria, ferns, grasshoppers, sea urchins, and Madonna.

"Within fifty to a hundred years a new class of organisms is likely to emerge," writes J. Doyne Farmer, also of the Los Alamos National Laboratory. "These organisms will be artificial in the sense that they will originally be designed by humans. However,

they will reproduce, and will evolve into something other than their initial form; they will be 'alive' under any reasonable definition of the word."

But we don't have to wait until late in the twenty-first century to get a taste of what artificial life might be like. As it turns out, there are a slew of working examples of A-life that provide a flavor of what our silicon-based off-(continues) spring might be like. Some of them are based on the Macintosh. Some of them *live* in the Macintosh. So let me whisk you around on a guided tour.

#### Wonderful Toys

The first stop takes us to the world of cellular automata, a checkerboard-based mathematical universe that proceeds in discrete time-steps.

Whether a given square in the board is "born," continues "living," or "dies" depends upon which neighboring squares are occupied in the current time-step. Amazingly, simple rules yield complex behavior, fascinating patterns, and ultimately lifelike behavior, though not nearly lifelike enough to make you feel guilty when you shut off your Mac. I've discussed

these phenomena before (*The Iconoclast*, April 1990), but whereas I previously bemoaned the lack of a good Macintosh program for generating these simulations, now I can happily announce that an Apple engineer named Ken Karakotsios has produced CASim, a full-featured package that allows not only for browsing but also some serious experimentation.

Climbing up the great chain of artificial being, the idea that complex behavior can evolve from simple rules makes for some fascinating theory. One of the more charming manifestations of this is a bewitching book called Vehicles: Experiments in Synthetic Psychology (MIT Press, 1986) by Valentino Braitenberg, Braitenberg is the director of the Max Planck Institute of Biological Cybernetics, and while he calls his book "an exercise in fictional science," it conveys the very real phenomenon that what we consider lifelike behavior can come from a few ridiculously elementary initial conditions. He postulates imaginary vehicles-little toy cars wired with various motors and sensors. In Braitenberg's scenario, once you combine a smattering of these low-tech parts, suddenly the vehicles start acting like creatures, displaying aggression, cowardice-even affection.

The software program that accompanies the book lets you convert this thought-experiment into reality, or at least the sort of reality that exists on the screen of a Macintosh. Using the experiment called Love and Hate, you wire the vehicles to move differently according to which sort of "pit" you place on the computer playing field. Place your vehicles-which look like contestants in a vintage soapbox derby-on the field, and watch as they spin around the pits, or toward the pits, or away from the pits, in ways you might not have considered. Obviously, these are not living critters-but your anthropomorphic tendencies will be tickled nonetheless.

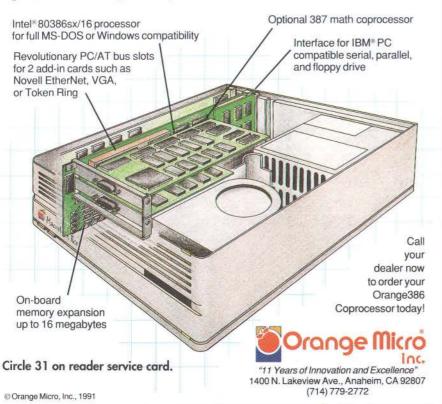
#### Agar and Ram

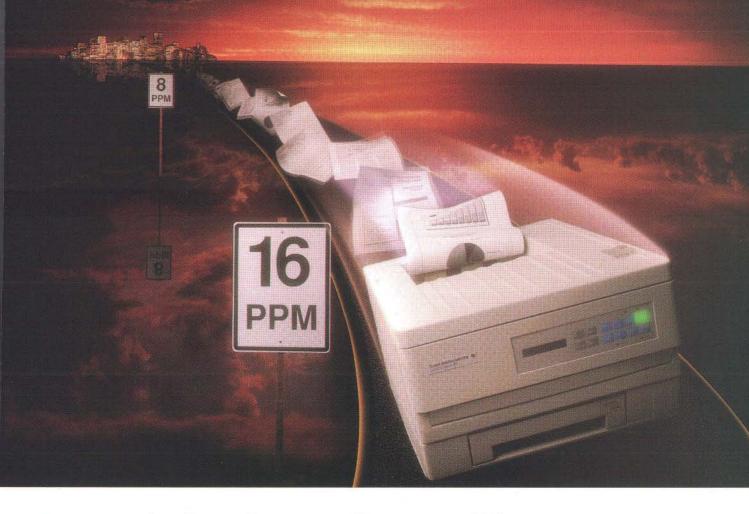
One fan of vehicles is Mike Travers, a graduate student at MIT's Media Lab. Using not only Braitenberg's ideas but also the experience of Alan Kay's Vivarium project and the "Society of Mind" (continues)

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theories of artificial-intelligence guru Marvin Minsky (who is also Travers's thesis advisor), Travers has created Agar: An Animal Construction Kit. Travers hopes to build all sorts of animals with this; currently ants spring from the Mac II that runs the program.

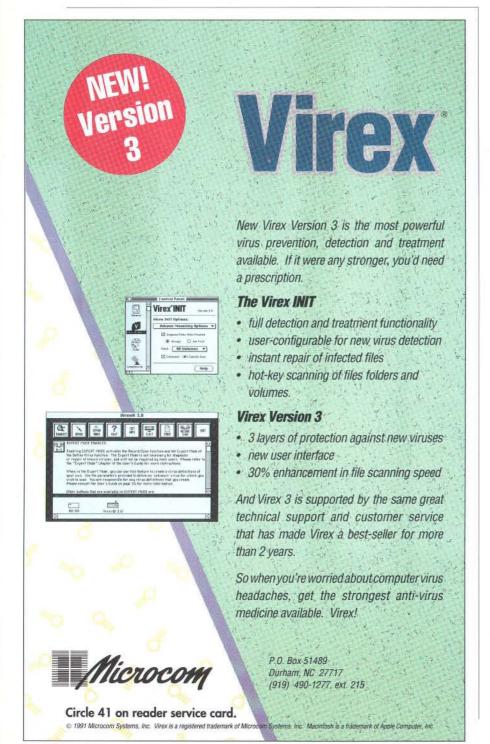
Travers's work places him among those who believe that by creating animals that live inside the computer, we can better understand the way real animals behave. So after spending a lot of time in his backyard watching ants, and reading the works of the great entomologists like E. O. Wilson, Travers began to implement artificial ants, using computer agents to direct their behavior. In keeping with the spirit of artificial-life experiments, he didn't assign an overall goal to the

ants—something like "find food and recruit other ants to help you get it back to the nest." That would be a top-down thing to do, frowned upon by A-lifers. Instead, he broke down this complex task into simple behavior and let the difficult part emerge. This is the preferred bottom-up methodology, reflecting how real life evolved.

So when you see Agar running, the on-screen ants may not be as focused as real ones-they seem to be more easily distracted, for one thing-but eventually they discover the virtual food planted somewhere on screen and leave a chemical trail as they head back to the nest. Then other ants come across the trail, and collectively the ants can gather all the food and return it. When the user tires of seeing the ants crawl around, he or she can select an alternative view that shows which software agent is active at a given time. (A software agent is a computer factorum that performs tasks independently. For instance, if an ant comes across food, the agent for moving the ant's pincer to pick up food will be activated.)

Is this the way real ants behave? Actually, ethologists (the zoologists who study animal behavior) are divided on this question. Indeed, Travers has had requests for his software from ethologists who think this type of computer project can shed light on the doings of real creatures.

If Agar has some potential utility, consider an artificial-life program that has already proven valuable in the real world. It is called Ram and is a product of biologists and computer scientists at UCLA. The idea is to model population behavior and evolution, operating from the premise that living organisms are similar to computer programs. "Just as organisms are born, live, learn, interact with each other, reproduce with modification, and die, so too can animal programs initiate, execute, learn, communicate, interact with environment programs, replicate with modification, and terminate," says one paper describing the system. This is not just for fun-since Ram allows one to accurately model organisms in certain environments, it has proven useful in predicting the behavior of certain (continues)



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#### 15.1 Natural Source of Products

chapter 15 THE DISAPPEARING RAIN FORESTS

At least a quarter of all pharmaceutical products are derived from tropical rain forests. An even more impressive statistic when you consider that less than one percent of all Amizzon plants have been intensively examined for their medicinal properties.

Tropical rain forests have provided man with treatments for leukemia, Hodgkin's disease, breast, cervical, and testicular cancer as well as a wide array of analgesics, antibiotics, heart drugs, enzymes, hormones, diuretics, anti-parasite compounds, ulcer treatments, dentifrices, laxatives, dysentery treatments and anticoagulants. Of the 90,000 plant species in Latin America, only 10,000 have been tested for anti-cancer properties. Scientists expect that at least ten percent of the untested plants will reveal some form of anti-cancer activity. A species of alexa tree, found in the northern Amizon basin and Madagascar contains the plant alkaloid castanospermine which is being studied at St. Mary's hospital in London as a possible treatment for forms of ADS.

Vast quantities of rubber from the rain forests provide such mundanc items as tires, gum, and running shoes.

#### 15.2 Thousands of Diverse Species

The rain forests are the most complex and diverse ecosystems in the world. A one and a half hectare of rain for-

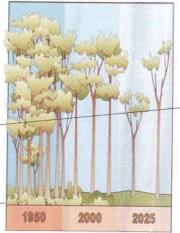


Figure 15.1 From 1950 to 1975, the amount of the earth's surface covered by tropical rain forest declined 15% to 12%. It is predicted to decline to 7% by the year 2000, and to 4% by the year 2025.

566

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est can contain over two hundred different varieties of trees alone. One scientist discovered three thousand species of beetles within just five plots of twelve square meters each.1 There is no other environment like it.

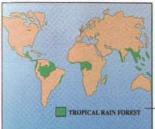


Figure 15.2 Amazing as it may seem, tropical rain forests occupy less than eight percent of the Earth's land mass, yet they are home to two fifths of its plant and animal species.

It is this remarkable diversity of plant and animal life that makes the rain forests such an important resource for the planet. More than the "greenhouse effect" or any other negative impact deforestation may have, it is the loss of these species that makes it imperative we preserve the remaining forests.2

Habitat destruction is now the most important cause of species loss. If present trends continue, we can expect an annual rate of loss as high as fifty thousand species by the year 2000. At this rate, we would be driving 130 species

The worst thing that can happen during the 1980s is not energy depletion, economic collapse, limited nuclear

Brian Quennell, Exploration 2000: Planet Barth, p. 254.
 Ecological Consideration of Environment Impact.

war, or conquest by a totalitarian government. As terrible as these catastrophes would be for us, they can be repaired within a few generations. The ongoing process that will take millions of years to correct is the loss of genetic and species diversity by the destruction of natural habitats. This is the folly our descendents are least likely to forgive us. See p.550 for a comprehensive review of genetic diversity in Aceh.

#### 15.3 Forecast for the Climate

Tropical rain forests help to stabilize the world's climate by absorbing solar radiation. They literally soak up sunshine. When forests are cleared, the "shininess" of

$$S_{x} = 2 \int_{a}^{b} \left[ 1 + \left( \frac{dy}{dx} \right)^{2} dx - 2 \int_{0}^{a} \frac{x \sqrt{a^{2} - x^{2}}}{2a \sqrt{a^{2} - x^{2}}} \frac{3a^{2} - 2x^{2}}{2a \sqrt{a^{2} - x^{2}}} \right]$$

Earth's land surface increases, radiating more of the sun's energy back into space. This is known as the "albedo" effect. An increase in "albedo" could lead to disruptions of convection patterns, wind currents, and rainfall in lands far beyond the tropics. Read: one's own backyard. Although tropical rain forests do not significantly affect Earth's oxygen balance, their destruction does play an important role in the increase of carbon dioxide. When forests are cleared, they are typically burned, releasing considerable quantities of carbon into the skies. Carbon dioxide levels in the atmosphere have

Forecast for the Climate

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A/UX, Mac X, Mac/OS are trademarks of Apple Computer. A<sup>3</sup> Mouse is a trademark of Mouse Systems. Circle 105 on reader service card. animal populations. For instance, mosquitoes. Using Ram, the UCLA researchers, including biologist Charles Taylor, modeled the various factors of the mosquito population of Orange County, California. By projecting the behavior of the population, they were able to suggest more efficacious ways of pest control.

#### **Artificial Insect Lab**

I can hear my readers' guffaws. You call these computational critters *alive?* Allow me to sidestep the problem by switching from computer programs to robotics. Surely no one would argue that robots, who live in the same messy world that we do, are not real.

But can robots be in any sense alive? Well, one roboticist argues that when trying to duplicate a particularly difficult aspect of living—intelligence—getting outside of the computer and into the body of a robot is essential. As Rodney Brooks explains it, a robot has to deal with the same challenges that early living organisms dealt with—mainly moving around and coping with an earthly environment. That's what made animals so smart; and that, he says, is what will make robots smart.

What Brooks says matters, because he is the head of MIT's Mobile Robot Lab, currently the main outpost of robotics based on the bottom-up principles of artificial life. The unofficial nickname for the group is The Artificial Insect Lab. Why insects? As Brooks once put it, "Insects are very robust devices. They operate in a dynamic world, carrying out a number of complex tasks including hunting, eating, mating, nest building, and rearing of young. . . . Insects succeed. No human-built systems are remotely as reliable. . . . Thus I see insect-level behavior as a noble goal."

Though not all the robots from Brooks's lab look like insects—some are wheeled things with an R<sub>2</sub>D<sub>2</sub> flavor—one of the big ideas floating around the lab is that small, autonomous, insectlike robots with behavior based on a hierarchy of simple rules can yield big results. Their motto is Fast, Cheap, and Out of Control, and Brooks's minions see their tiny robots—some are as little as 1 inch square and are dubbed "gnat ro-

bots"—as silicon Davids tackling the pickup-truck-size products of rival labs.

A case in point is Attila II, the creature described earlier. Brooks's idea is to send a shipload of Attilas to Mars and let them loose to perform certain useful tasks, such as exploration or gathering samples. Once on the planet, Attilas are expected to form a society, utilizing a swarm intelligence like that found in social insects. They can communicate with one another by sonar; if one finds a promising pile of minerals it could call its siblings to help mine it. Unfortunately, NASA has so far resisted the lure of Fast, Cheap, and Out of Control, instead funding two projects to send single, giant-size multimillion-dollar robotrucks to Mars.

Undaunted, the MIT people are now offering their wares to other researchers, through a California company. The deluxe roboticist will want to look into buying an Attila II. Though it will cost as much as \$50,000, it is a state-of-the-art artificial insect, moving on six legs, jumping, recovering from falls, and capable—depending on what programs it holds in its on-board computers—of complex emergent behaviors, including learning.

Even with those behaviors, no one would call Attila II a living creature. But the robot represents a step toward an ecosystem in which artificial creatures truly coexist with real ones. If this sounds farfetched, consider this: in one sense, it's already happened. Ask A-lifers what currently comes closest to a "real" artificial life-form, and they usually reply, "computer viruses." Indeed, those pernicious constructs operate in precisely the same way as their biological counterparts. No one can say exactly why a computer virus is no less "alive" than a real virus. Certainly, once let loose in the computational ecosphere, viruses seem to have a life of their own, though not necessarily a salutary life. But who said that artificial life-forms will wind up serving their creators?

See Where to Buy for contact information.

Steven Levy, a Macworld columnist, is currently writing a book on artificial life.

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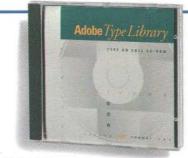


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8937	MacSpin 3.01	169.
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	4D Write 1.0.1 or 4D Calc ea. 2	229.
4024	4th Dimension Runtime (4 user) 2	249.
5618	4th Dimension 2.1.1	189.
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6948	File Force 1.0.1	249.



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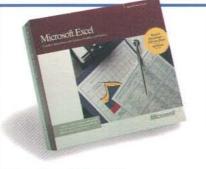
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	Ashton-Tate
8961	Full Impact 2.0 159.
7	Avery 60 day MBG
7446	MacLabel Pro 1.0 48.
7	Baseline Publishing 30 day MBG
4781	Vantage 1.5.1 51.

8881 Thunder 7 1.0..... 57. ★Chang Labs ... 30 day MBG 1611 C.A.T. 3.0 . . . . . . special 249. ★Checkfree Corp. ... 30 day MBG 6928 Checkfree Mac 1.5 . . . . . . . . . . . . . 19. ★CheckMark Software ... 60 day MBG 5862 Payroll 4.5..... 5863 MultiLedger 1.3 . . . . . . . . .

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	Coach Professional 3.1 12	4.
	DeltaPoint 60 day MBG	
8967		4.
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	Franklin Software 30 day MBG	_
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2425	Kaetron Software 30 day MBG	٠,
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5048	EndLink 1.1.3 5	

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2981	WillMaker 4.0 (not valid in LA.) 35.
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5621	Double Helix III 3.0R6 389.
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5683	Nisus 3.04 245.
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7992	DynoPage 1.0 72.
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8794	Adobe Type On Call CD/ATM 47.
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6156	Adobe Plus Pack/ATM 159.
6098	TypeAlign for ATM 1.0.4 59.
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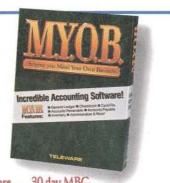
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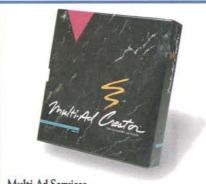
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6499	Metamorphosis 1.5 85.
1195	
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8055	Screenshot 1.2
8872	MasterPaint 1.0 51.
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7828	Exposure Pro 1.1 69.
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8218	Picture Link 1.1
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7556	MapArt (PICT)
7555	MapArt (EPS)
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2878	PowerPoint 2 01 245

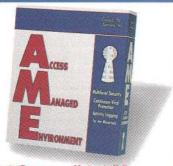


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7728	
7441	Swivel 3D Professional 1.0 435.
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	Tactic Software 30 day MBG
8251	Icon It! 2.1 44.
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8263	Art Clips 1
8261	Art Clips 2 64.
8248	Font Share 2.2 129.
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3942	Images with Impact: Graphics 1 50.
4583	Images with Impact: Business 1 65.
6379	Accents & Borders I 65.
7445	Timeworks 30 day MBG
7115	Publish It! Easy 2.0 145.
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0902	Ventura Publisher 3.0 499. Wildflower 30 day MBG
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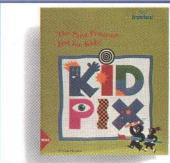
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8051	In touch 1.0 40.
7005	Affinity Microsystems 60 day MBG
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	ASD Software 30 day MBG
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	MaccessCard/FileGuard (1) Bundle 399.
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	(5 user) 349. 7423 (10 user) 579.
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7783	INIT Manager
6656	Personality 1.0.1
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1541	
7	Casady & Greene 60 day MBG
2269	QuickDEX 1.4D
7443	A.M.E. 1.1.2 (single) 159.
7444	A.M.E. (5 user) 509. 7831 (10 user) 849.
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1727	
6278	
7518	Alarming Events 1.01 84.
8024	QuicKeys <sup>2</sup> 2.0.1 94.
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5040	
5041	Mac Tools Deluxe 1.0 79.
	Connectix 30 day MBG
7830	
6123	Virtual 2.0.4 (for SE/30, Ilcx, Ilx, & Ilci) 115.
6647	HandOff II 1.1.3 57.

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5255	Retrospect 1.2 \$147.
7945	
7946	Remote (10 Pack of inits) 147.
	Design Science 30 day MBG
7887	MathType 2.0 88.
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5166	SmallTalk/V Mac 1.1 124.
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7974	ClickChange 1.04 40.
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4287	PYRO! 4.0 25.
3955	Suitcase II 1.2.8 49.
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8284	SuperSpool 5.0 62.
8286	SuperLaserSpool 2.02 93.
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4084	On Cue 1.3
4085	TMON 2.8.4
*	Insight Development 30 day MBG
6171	MacPrint 1.23 94.
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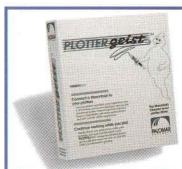
8562	Complete Undelete—Recovers deleted files . 48.
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6088	Smart Alarms 3.0 (1-4 users) 125.
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5457	QuickLock 2.0
2591	The NightWatch 1.03 85.
6134	
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6267	KiwiEnvelopes! 3.1 33.
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4803	Virex 3.1
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7116	Rival 1.1.4 49.
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8850	Multi-Ad Search 1.0 125.
*	Now Software 30 day MBG
	2010 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
6739	Prototyper 3.0 184.
	Olduvai
4503	MultiClip 2.0 special 69.
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6385	On Location 1.02 75.
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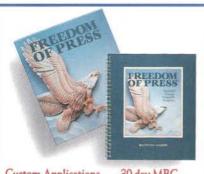


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8273	Mathematica Enhanced 1.2 699.
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3985	ZBasic 5.0
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8794	Adobe Type On Call CD/ATM 47.
9443	Adobe Type On Call CD/ATM &
	Porta Drive CD-ROM Bundle 659.
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	Practica Musica 2.2 69.
	Baseline Publishing 30 day MBG
	Talking Moose 3.0 23.
7	Beacon Technology 30 day MBG
	HyperBible 2.0 (KJ or NI) ea. 125.
1	Bogas Productions 60 day MBG
9279	
6135	
0.00	Bright Star Technology
1402	
1402	
775375	Broderbund Software
4314	Type! 1.0 18.
6516	The Playroom 1.1 (CP) 29.
	Carmen Sandiego Series (CP)ea. 29.
8266	SimEarth 1.0 40.
4966	SimCity 1.2 (CP)
5871	SimCity Supreme 1.2C
3071	
	Bullseye
4074	P51 Mustang (CP)
	Carina Software
5726	Voyager 1.2 87.



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8278	Alge-Blaster Plus
	EARTHQUEST
8050	EARTHQUEST 1.0 48.
	Electronic Arts
6716	Pipe Dreams 1.0 17.
8643	Harpoon
*	Great Wave 30 day MBG
	KidsTime, Amer. Discov., KidsMath ea. 26.
4334	NumberMaze (B&W) 26. 8527 (Color) 36.
	NumberMaze Decimals & Fractions
8043	(B&W) 26. 8044 (Color) 36.
2271	Concertware & MIDI 98.

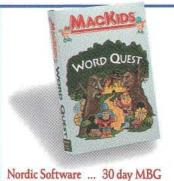
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Passport Designs

8250 Encore 1.3.1—Play, compose & print music. Supports tempo changes, industry standard MIDI files & real time transcription . . . . \$379. 9442 AudioTRAX—Powerful MIDI sequencer with ability to record & playback 2 digital tracks. 129.

d	HyperGlot Software 30 day MBG Word Torture 4.0 - Beginner to Advanced
	(Span., Fren., Germ., Ital. & Rus.) ea. 35. Pronunciation Tutor - Beginner
	(Span., Fren.) ea. 35. (Germ., Chin.) 39. Verb Tutor - Intermediate
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9349	Chinese Survival Manual 39.
9348	Chinese Writing Tutor 39.
6611	Kanjimaster - Beg. (Japanese) 99.
8026	Easy Kana
	Individual Software
7425	Training for Microsoft Word 4.0 35.
4990	Training for Aldus PageMaker 4.0 35.
0.000	Inline Design 30 day MBG
5870	Bomber 1.3 (includes headphones) 32.
7622	Darwin's Dilemma 1.0 32.
8809	Tesserae 1.0



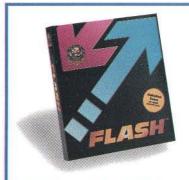
8260 Word Quest 1.0-Spelling can be fun!

the kingdom of the curse of the Evil Ice

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Correctly spell the Enchanted Words to rid

★Learning Company ... 30 day MBG 2670 Reader Rabbit 2.2 (CP) (ages 4-7). \$30. 5453 Talking Math Rabbit 2.0 (ages 4-7) . 30. ★Leister Productions ... 30 day MBG 7126 Reunion 2.0 . . . . . . . . . . . . . . . . 95. ★Microsoft ... 30 day MBG 2868 Flight Simulator 1.02 (CP) . . . . . . . . 32. ★ Mysterium Tremendum ... 30 day MBG 5841 Moriarity Revenge (CP).......... 32. ★Nordic Software ... 30 day MBG 8258 Turbo Math Facts 1.1 . . . . . . . . . . 26. Passport Designs 8254 Desktop Music Creativity Kit . . . . 189. 3117 Master Tracks PRO 4 4.1.4..... 319. ★Penton Overseas ... 30 day MBG VocabuLearn/ce Levels I & II (French, Italian, Spanish, German, Russian, Hebrew, & Japanese). ea. 35. ★ Personal Training Sys. ... 60 day MBG We carry over 60 learning levels from beginner to advanced for Quark XPress, Excel, Persuasion, FileMaker II/Pro, PageMaker, Illustrator, FreeHand, Word, HyperCard, and the Mac . . . . ea. 52. Postcraft Citadel & Citadel Secrets Hint Book. 31. **Premier Technology** Strategic Conquest or NetTrek . ea. 34. Sierra On-Line 3397 Leisure Suit Larry (CP) . . . . . . . . . 23. Sir-Tech Software 8228 Wizardry II: Knight of Diamonds (CP) 29. **Software Toolworks** 4619 Mavis Beacon Typing 1.3 (CP) . . . . 32. ★Spectrum Holobyte ... 30 day MBG Tetris 1.1 or Welltris 1.1..... ea. 22. ★Spinnaker ... 30 day MBG 2328 Sargon IV (CP) (chess) . . . . . . . . 28. ★Strategic Studies ... 30 day MBG 8084 Halls of Montezuma . . . . . . . . . . . . 26. StudyWare ACT, GMAT, GRE, or SAT Prep. ea. 29. ★Terrace Software ... 30 day MBG 8192 Mum's The Word (gardening) . . . . 79. ★Toyogo ... 30 day MBG 7624 Nemesis Go Master 4.7. . . . . . . . 41. 7623 Nemesis Go Master Deluxe 4.7.... 85. ★Voyager ... 30 day MBG Amanda Stories (vol. 1, 2 or 3) . ea. 18. ★XOR ... 30 day MBG

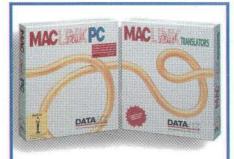


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7691 Flash 1.1—Start flashing your co-workers today! The friendliest way to transfer files over Apple Talk—without a File Server. Transfer files from the Finder or within any application \$125.

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	Applied Engineering
8365	DataLink Express 175.
	DataLink/Mac or Mac Portable ea. 209.
8938	DataLink LC
8362	QuadraLink 209.
-	Beagle Bros 30 day MBG
7691	Flash 1.1
*	rCE Software 60 day MBG
5173	QuickMail 2.2.3 (10 user) 315.
	CompuServe
1676	Macintosh Membership Kit 1.03 23.
1673	CompuServe Navigator 3.0 49.
1674	Membership Kit/Navigator Bundle . 68.



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Both contain DOS Mounter software . . \$129.

4842 MacLink Plus/Translators 5.0 (Qty. 250). 109.

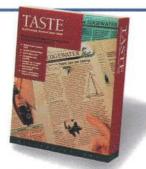
280C

MacConnection

6040 MacGolf Classic 1.0 (CP) . . . . . . . 52.

8061 MacSki 1.01 . . . . . . . . .

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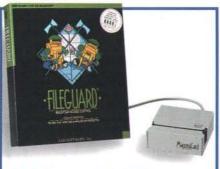


#### DeltaPoint ... 60 day MBG

7	DataViz 60 day MBG
1823	MacLink Plus/PC 5.0 129.
4842	
1012	Dayna Communications
8720	DaynaTALK (5 Pak)
8721	DaynaTALK (10 Pak)
8719	EtherPrint
0/10	Dove Computer 60 day MBG
6758	DoveFax Desktop 1.1.1 295.
	Dow Jones 30 day MBG
5295	News/Retrieval Membership Package 24.
3293	EveryWare
8077	AllShare 1.0
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5707	Timbuktu 3.1
4866	Timbultu/Pomoto 2.0
6371	Timbuktu/Remote 2.0 123. Timbuktu/Remote Access Pack 845.
8707	
	Liaison 3.0
6273	
4869	PhoneNET Connector 10-Pk (DIN-8) 198.
2206	PhoneNET StarController 300 825.
6687	PhoneNET StarController-EN 1589.
6766	MediaTracks 189.
6768	MediaTracks Multimedia Pack 319.
	Freesoft 60 day MBG
6115	White Knight 11 85.
	Global Village 30 day MBG
8946	TelePort A300
8945	TelePort/FAX 185.
	Hayes
2300	Smartcom II 3.2 84.
2307	Smartmodem 2400 349.
5991	V9600 Baud Modem 689.
	Insignia Solutions
7557	Access PC 1.0 62.
7058	SoftPC-AT/EGA Module 125.
4089	SoftPC 1.3 245.
enapro.	Intel Corporation
5119	2400EX Modem 179.
6420	2400EX MNP Modem 229.
8193	9600EX Modem (w/QuickLink II) 549.
	International Business Software
8581	DataClub (3 user) 199. 8580 (10 user) 539.
	Kennect Tech 30 day MBG
5631	Rapport 1.3.4 195.
7588	Drive 360 (51/4") 249.
7590	Drive 1200 (5 <sup>1</sup> / <sub>4</sub> ") 249.

5632 Drive 2.4 (31/2") (incl. FastBack II) . 325.

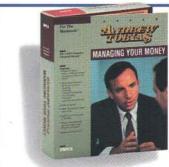
7	Microcom 30 day MBG
7459	CarbonCopy Mac (Single) \$117.
	CarbonCopy Mac (Twin Pack) 169.
8027	MacModem V.32 689.
7	Microsoft 30 day MBG
	Microsoft Mail 3.0 (1-5 user) 269.
	Nuvotech 60 day MBG
3000	TurboNet ST (DIN-8)
	TurboNet ST (12-Pack) 279.
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6949	OrchidFAX Modem 1.06 429.
	Practical Peripherals 30 day MBG
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	2400 V.42 bis Modem 209.
7934	PM9600SA Modem 1.26 489.
3089	Mac Communications Pack 225.
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8348	
8762	Travel Modem 189.
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7085 FileGuard Extended 2.5.2 (1 user).....\$139.
9440 MaccessCard Reader (regs. FileGuard)... 299.
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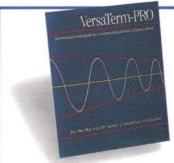
200	
7	Shiva 30 day MBG
3444	NetSerial 3.3
4347	NetBridge 409.
4942	TeleBridge 409.
3443	NetModem V2400 3.3 339.
6917	NetModem V.32 (V.42 & V.42 bis). 1169.
6519	EtherGate 1619.
8189	FastPath IV
	Sitka/TOPS
4188	TOPS Teleconnector (DIN8) 23.
3720	TOPS Flashcard 155.
	TOPS Networking Bundle 3.0 187.
	Software Ventures 30 day MBG
3455	MicroPhone II 3.0 215.
7	Solutions, Inc 60 day MBG
6720	FAXGATE Plus 1.1.2
	Synergy 30 day MBG
6618	VersaTerm 4.5 87.
6619	VersaTerm-PRO 3.5 173.
7	Traveling Software 60 day MBG
3729	LapLink Mac III Connectivity Pac 93.



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6686	
	Caere
8124	Typist 479.
4476	OmniPage 2.12 495.
6660	OmniSpell 1.0 69.
6658	OmniDraft 1.0
	Chinon
8814	DS-3000 Scanner w/Dig. Darkroom 699.
8815	DS-3000 Scanner w/OmniPage 1069.
	Computer Friends
8271	ColorSnap 32 + 649.
7	CoStar 30 day MBG
6090	LabelWriter 179.
6067	LabelWriter Labels 9.
7452	LabelWriter Labels (12-Pak) 49.
7	Datadesk 30 day MBG
6901	Switchboard (modular keyboard) . 159.



Synergy ... 30 day MBG

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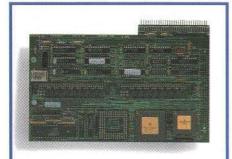
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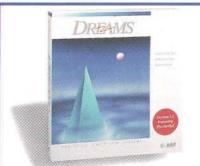


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5451	Dataframe XP 330 Hard Drive 2249.
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	32-bit RAM Exp. Module call
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1115	LaserWriter II Toner Cartridge 105
7	Avery 60 day MBG
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2255

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9362	ImageWriter II Ribbon Black (12 Pack)	29
3261	ImageWriter II Ribbon Multi-4-Color	. 9
7	Sopris Softworks 60 day MBG	
	Ripstop Nylon Dust Covers	cal
4014	High Trek Mac SE & Ext. Kybd. Case	69
7	Targus 60 day MBG	
3617	Mac Plus/SE Carry Case	55
4015	Mac SE & Ext. Kybd. Carry Case	69
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6375	31/2" HD Disks 3 Pak (30)	49.
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3943	DC2000 40 Mb Data Cartridge	19.

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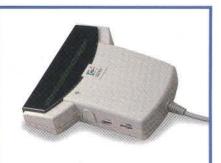
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8586	40 MHz PowerCache Ilci 949.
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8583	SCSI PowerCard 1095.
0000	25 MHz PowerCard 030 (II,IIx,IIcx) ea. 1095.
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	50 MHz PowerCard 030 (II,IIx,IIcx) ea. 1895.
	GDT Softworks
0050	
6256	PrintLink Collection 4.0 59.
6151	JetLink Express 2.0 89.
8960	ParaLink Express 99.
	Hewlett-Packard
6514	HP DeskWriter Printer 759.
6754	HP LaserJet III (with toner) 1699.
9355	HP LaserJet IIP (with AppleTalk,
	1 Meg & PostScript Cartridge) 1799.
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	Turbo Mouse 3.0 (Plus or ADB) ea. 107.
	Kodak
6720	
6730	
	Kraft Systems 60 day MBG
7519	KM30 ADB Joystick 42



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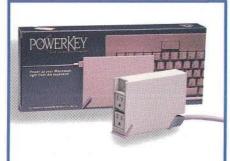
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	MegaGraphics
	16" 8-bit System for SE/30 or II ea. 2595.
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	19" Rival Sys. SE, SE/30, or II. ea. 1199.
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7840	19" 24-bit Color System for Mac II 6395.
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7	Micron 30 day MBG
7149	Xceed Ilci-128 Cache Card 239.
6680	Xceed for SE/30 (640 x 480) 329.
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7560	Trackball ADB
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15" Monitor: SE, SE/30, Il or Ilsi ea. 599.

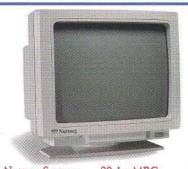
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8009 PowerKey—Turns your Mac & peripherals on from the keyboard & off with "Shut Down." Includes software for scheduling on/off & macro events for unattended operation. Four filtered outlets provide surge & overload protection \$65.

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3990	30 + Meg Hard Drive 389.
3991	45+ Meg Hard Drive 439.
5275	60 + Meg Hard Drive 489.
5276	80 + Meg Hard Drive 529.
5456	45 Meg Removable Drive 599.
5736	45 Meg Removable Cartridge 79.
Dayna Communications	
8723	DaynaFILE 360k Drive 449.
8722	DaynaFILE 1.2 51/4" Drive 449.
8927	DaynaFILE 1.44 Mb 629.
8724	DaynaFILE Dual 360k & 1.44 Mb . 739.
★Dove Computer 60 day MBG	
	MaraThon 030 Upgrades ea. 529.
8186	MacSnap 524XE 199.
8187	MacSnap 524XS (w/SCSI Port) 249.
8649	MacSnap 596XE (4 Mb) 299.
8652	MacSnap 596XS (4 Mb w/SCSI Port) 365.
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As powerful as these state laws can be, they're not necessarily helpful to individuals whose complaints can't justify hiring an attorney. Still, state consumer agencies often use these laws to great effect.

#### Fair Credit Act

One of the most useful federal consumer protection laws is the Fair Credit Act, which allows consumers to dispute credit card charges if products they purchased are not satisfactory or never materialized. Consumers must make a good-faith effort to resolve any dispute. If that doesn't work, they need to inform the credit card company of the disputed charge within 60 days of its appearance on a credit card statement. (The 60 days begins when the statement is mailed, not when it is received.) If a company charges a credit card for a product that has not been delivered or was damaged and returned, the cardholder should dispute the charge even if the company promises delivery or replacement soon. Otherwise, he or she will lose all protection if the company reneges on its promise.

Once the credit card company, usually a bank, has been notified, it becomes responsible for investigating the dispute. Within 90 days of receiving notice, the bank must either credit your bill for the disputed amount or send a written explanation of why the company believes the bill to be correct. Until that happens, you're not required to pay the disputed amount or any interest on that charge, according to *Credit Card Secrets* by attorney Howard Strong (Boswell Corporation, 1989).

BY DEBORAH BRANSCUM

#### Mail-Order Rights

To protect yourself, use a credit card for any expensive purchases you make. Do not listen to companies that promise to expedite your order if you mail them a cashier's check, or companies that refuse to take credit cards—they may have cash-flow problems.

Mail-order customers have several rights under Federal Trade Commission regulations, various state laws, and U.S. Postal laws. The FTC's Mail Order Merchandise Rule says that a company must ship your order when promised—if you ordered by mail, not by telephone. If no specific date is promised, a product must be shipped no later than 30 days after you place the order. You have the right to cancel your order and get a prompt refund if your order isn't



shipped when promised or within the 30-day limit.

You should receive a so-called option notice if the seller cannot meet its delivery date. This notice shows the new shipping date and gives you the option of either canceling the order and getting a refund or agreeing to a new shipping date. If you cancel the order, the company is supposed to mail a refund promptly or credit your charge account within one billing cycle.

(There are some exceptions to the FTC rule, including photo processing, magazine subscriptions, seeds and plants, COD orders, and credit orders where the account is not charged until the product is shipped.)

#### Warranties

Generally speaking, there are three types of warranties. Most major purchases have written warranties, governed by the federal Magnuson-Moss Warranty Act, but these are not legally required. There are also express warranties and implied warranties. An express warranty is a written or oral (continues)

#### WHERE TO TURN FOR HELP

he U.S. Office of Consumer Affairs (202/634-4140) in Washington, D.C., offers a referral service for consumers who are unsure where to take their complaints.

Other agencies that may be useful are the U.S. Postal Service, which investigates mail-order problems that may involve fraud or false advertising. and the Federal Trade Commission, which was founded in 1917 to keep business competition free and fair. The Postal Service has the authority to investigate both criminal cases of mail fraud and civil cases that involve misrepresentation in mail-order marketing. To file a complaint, write to the regional chief inspector in your area: Western Region, U.S. Postal Service, San Bruno, CA 94098-0100; Central Region, Main Post Office Bldg., #712, Chicago, IL 60607-5401; Eastern Region, One Bala Cynwyd Plaza, #E-300, Bala Cynwyd, PA 19004-9000; Northeast Division, 2 Gateway Plaza, 8th Fl., Newark, NJ 07175-0001; and Southern Region, 1407 Union Ave., 10th Fl., Memphis, TN 38161-0001.

The FTC guards against false and deceptive advertising, among other duties, but doesn't resolve individual complaints. Instead, the agency looks for patterns of problems with specific companies before it moves to action.

To find out how to file a complaint, call one of the FTC's regional offices in Los Angeles (213/575-7575), San Francisco (415/744-7920), Seattle (206/553-4655), Denver (303/844-2271), Dallas (214/767-5501), Chicago (312/353-4423), Cleveland (216/522-4207), Atlanta (404/347-4836), New York (212/264-1207), or Boston (617/565-7240). Some cities have local numbers for the regional offices; check the government pages of your telephone directory to see if your city has one.

There are two trade groups that offer free dispute-resolution services that affect computer users.

The Direct Marketing Association in New York has a program available to anyone with an unresolved mail-order problem. Consumers are asked to write with the details of the complaint, including the name and address

of the company, the item or service ordered, and the date of the order. Photocopies of supporting documentation should be included and sent to Mail-Order Action Line, Direct Marketing Association, 6 E. 43rd St., New York, NY 10017-4646. The association works to resolve the problem within 30 days.

The Electronic Industries Association in Washington, D.C., also offers help through its Consumer Complaint Assistance Program. If an individual consumer is unable to resolve a dispute after contacting both the retailer and manufacturer involved, the association will review the complaint and, if warranted, will approach the manufacturer on the consumer's behalf. The association aims for resolving complaints within three weeks; the companies involved need not be members. Complaints involving computer hardware and peripherals should be mailed to Electronic Industries Association, 2001 Pennsylvania Ave., NW, Washington, DC 20006.

statement a company makes about a product's capabilities or features. If you decide to buy the product *as a result of the statements*, the statements "constitute an express warranty that you have a right to rely on. This is true even though the written warranty states there are no other warranties," writes attorney Ralph Warner in *Everybody's Guide to Small Claims Court* (Nolo Press, 1989).

(There's a difference between standard sales hyperbole, such as "this is the best database on the market," and an express warranty, such as "this database can search 1 million records in 60 seconds.")

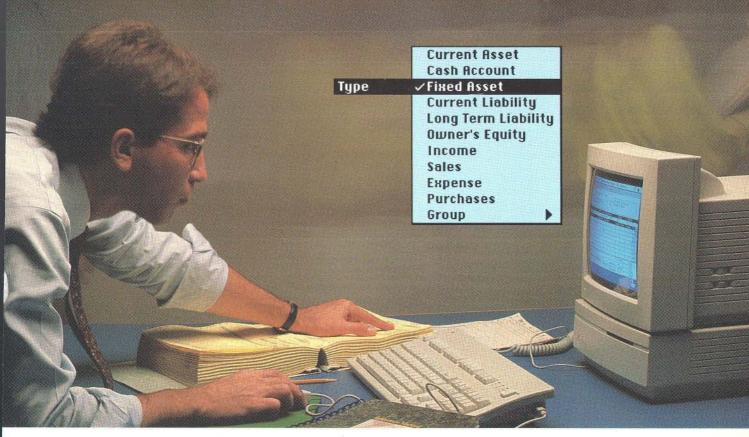
For most new products there's also an implied warranty of merchantability, or fitness for use, that exists despite any written statement to the contrary. According to the FTC, "Implied warranties are created by state law and all states have them." Essentially, a seller promises that a pen will write, a car will run, and a hard drive will hold information. Warner's book gives a good example of how different warranties work: Alan buys a computer and some expensive software from ABC Computer after explaining his accounting needs in detail. Two days later, it's clear that the program isn't sophisticated enough for Alan's complex accounting needs and that the salesperson was wrong when he said it was "ideally suited" for Alan's situation.

Although the software has no written warranty, "Alan can claim a breach of express warranty (the salesperson's statement that the software would meet his needs) and the implied warranty of general fitness or merchantability (it simply doesn't meet the reasonable standard of accounting packages)," writes Warner. "This latter claim would be hard to prove, however, if the software is adequate to accomplish more routine accounting tasks, just not sophisticated enough for Alan's special needs." The first claim-that the software breaches the express warrantymight also be difficult to prove if Alan has no witness to the salesperson's claims and nothing in writing. Before an important purchase, consider giving a salesperson a list of the specifications that must be met for a product to meet your needs, and keeping a copy of the list. Better yet, try to get the salesperson's promises in writing. Either way, if the product doesn't work for you but the dealer won't return your money, you'll have evidence for small-claims court.

#### Small-Claims Court

Most states have small-claims courts, which give people an affordable way to press their claims without resorting to an attorney. The procedure varies from state to state, and the amount of the claim is limited. In California and Texas the claim is limited to \$2500; in New York the limit is \$2000; in Massachusetts, \$1500.

Generally, the procedure is simple. First you go to the small-(continues)



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Circle 228 on reader service card.

#### SERVICE HERO

orie J. Call of Santa Clara, California, writes in praise of Global Village Communications. After buying a TelePort modem, Call realized it would not work with her Mac Ilsi, which has only one ADB port. She called Global Village tech support, which told her the company was retrofitting TelePorts with ADB Y-jacks at no charge. "They received it Thursday around lunchtime. By Saturday afternoon, I had my modem back, complete with ADB Y-jack!"

claims court clerk for a plaintiff's statement form, which you fill out and the clerk files for a fee (\$8 in California; \$20 in New York). The clerk assigns a case number and fills out another official form, which you sign. Then you arrange a court date with the clerk, make sure the defendants are served with papers, and show up for court. (In California, each county must provide a program of free advice to litigants; your local consumer agency should be able to offer advice if you decide to go this route.)

#### More Advice

For best results in winning a dispute, keep written copies of all your complaints, keep comments short and polite, and be persistent. The January 1990 *Conspicuous Consumer* offers more details on complaining effectively; "Where to Turn for Help" has a list of trade associations with consumer services and helpful agencies. Once armed with the facts, don't get mad—get a refund.

(Research assistance by Carolyn Bickford.)

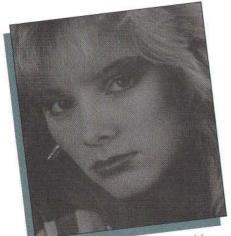
Send nominees for sainthood to Service Heroes, Macworld, 501 Second St., San Francisco, CA 94107 or via AppleLink (Macworld1). Conversely, drop Conspicuous Consumer a line if a company is ignoring you.

conquers viruses and constantly protects

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### Survival of the fittest.

### Which color scanner is the natural selection?



Microtek Scan Original: 8 x 10 B&W print
Brightness level: default Input resolution: 150 dpi
File Size: 525K Output Resolution: 300 dpi
Line Screen: 133 lpi Gamma Correction: None

When it comes to selecting the right scanner, be forewarned. It's a jungle out there. You may not get the quality you were promised.

The La Cie Silverscanner has evolved beyond all that. Just look at this comparison between the Microtek 300ZS and the La Cie Silverscanner. Each image was scanned at default settings with no corrections. This entire ad was then created and separated using Adobe Photoshop, QuarkXPress 3.0 and a Linotronic 330.

As you can see, Silverscanner is a more advanced species of scanner which provides superior color, gray scale and line art over other similar scanners. La Cie gives you more with OCR compatability, fast color previews, versatile scanning controls, and up to 1200 dpi.

As a bonus, Silverscanner comes with Adobe Photoshop LE\*, Aldus PrePrint and La Cie's exclusive plug-in scanning modules for Photoshop, ColorStudio, Image Studio, and Digital Darkroom.

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LaCie Scan Original: 8 x 10 B&W print
Brightness level: default Input resolution: 150 dpi
File Size: 510K Output Resolution: 300 dpi
Line Screen: 133 lpi Gamma Correction: None



LaCie Scan Original: 8 x 10 color print
Brightness level: default Input resolution: 150 dpi
File Size: 1,555K Output Resolution: 300 dpi
Line Screen: 160 lpi Color Correction: None



Microtek Scan Original: 8 x 10 color print
Brightness level: default Input resolution: 150 dpi
File Size: 1,540K Output Resolution: 300 dpi
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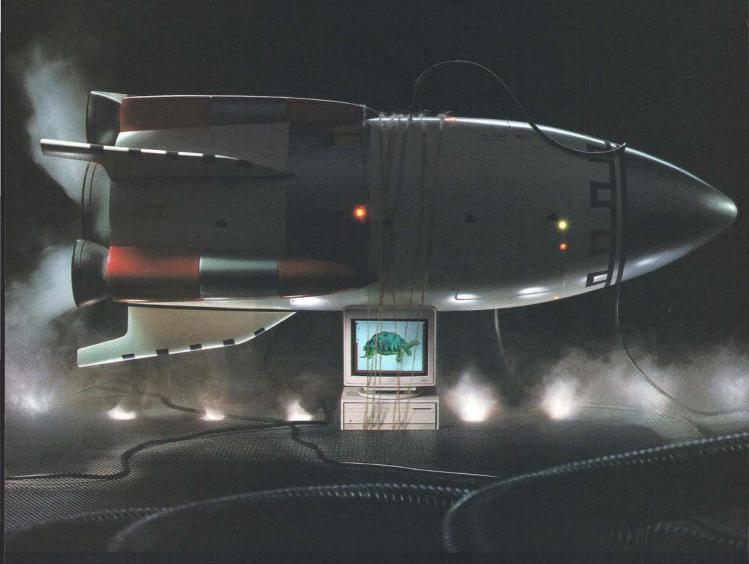
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Circle 40 on reader service card

# Of the Mac's True Advantage and Other Musings

OUR INTREPID AUTHOR, HAVING WRIT, MOVES ON

his is my last column. Demands at work have been steadily increasing over the past few months, to the point that I can no longer do this forum justice. So I am reluctantly stepping down. But before I surrender the soapbox forever, I'd like

to make a few last observations, not to mention taking the odd potshot at Apple. Here, then, as I see it, is the state of the Macintosh—and Apple.

#### I'm Looking through You

Apple's greatest competitive advantage probably lies with the display technology surrounding the Macintosh, especially that developed by third-party companies. The basic Mac conceptsbitmapped displays, a 1:1 screen aspect ratio, screen display that equals hard copy in size, and a virtual desktop extending across or beyond monitors-form a foundation imitated (but seldom equaled) by most other platforms. Twenty-four-bit color, graphics acceleration, video integration and editing, image-manipulation software, and large-screen displays enhance the competitive advantage. Image compression has gone from a nice idea to real hardware in a matter of months. The only systems offering serious competition to Mac display quality and options are the various Next platforms, and they still have a long way to go before they can offer the range of alternatives available for the Mac.

The Macintosh advantage, however, is largely unknown outside of the Mac market. Apple does little to promote these points in its general advertising and literature. Perhaps Apple's upper-management types are so used to this technology that they don't realize the value of what they have; perhaps they should spend a few weeks working with all the display options (such as they are) for competing systems. (While they're at it, they can ask the engineers to implement block transfers between main memory and the NuBus slots, removing the major roadblock to graphics performance on the Mac.)

BY BRUCE F. WEBSTER

#### Yes, Virginia, There Is a Low-End Market

The Mac Classic was the surprise hit of the Christmas season, with demand outstripping supply. And according to Apple, over 50 percent of the Classic buyers are first-time Macintosh owners. That's a tremendous success for a new machine, and it vindicates the calls for a low-cost Mac that have been around as long as the Macintosh itself. In fact, the supply crunch makes one wonder how much faith Apple management itself had in the sales potential of the Classic, since it so obviously underestimated the demand.

It's ironic that Apple's position should be strengthened by a machine that has no significant performance advantage over the original Macintosh



released seven years ago. It's as though IBM were to have a big success with an MS-DOS system based on a 4.77MHz 8086 CPU. It makes you wonder what might have happened if Apple had released such a system two or three years ago. But that's water under the bridge, and I congratulate Apple on the success the company has achieved with the Mac Classic.

The jury is still out on the Macintosh LC. However, the combination of color, functionality, and Apple IIe compatibility makes the LC an ideal home Macintosh. And while it's not as cheap as the Classic, it's still within striking distance of a lot of budgets.

#### Power to the People

The Macintosh IIsi, on the other hand, is off to a rocky start. Complaints about the power supply have already surfaced; apparently the machine's not capable of handling some third-party NuBus boards. (What is it with Apple and power supplies? Has anyone at *(continues)* 

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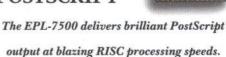
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Apple considered spending a few extra bucks and putting in a better-than-required power unit? And why does the company always stonewall when things go wrong?) Some have wondered if the IIsi's price is too high, given the limited expandability and lack of a standard floating-point unit (which costs \$200 extra).

Personally, I can't see spending \$5000 for a Mac IIsi system (20MHz 68030/68882, 2MB RAM, 40MB hard drive, 640 by 480 color monitor), when for the same price I can buy a Next-station (25MHz 68040/56001, 8MB RAM, 105MB hard drive, 1132 by 820 gray-scale monitor, Ethernet, bundled software, and so on). If I needed a Mac, I'd spend the extra bucks and get a Mac IIci—or, better yet, get a used Mac IIcx.

Speaking of which, I still think that killing off the Mac IIcx was one of the stupidest moves Apple has made in the history of the Macintosh product line. The IIcx was simple, clean, reliable, and well designed-more than can be said for some of the current Mac models, which are a bit too clever for their own good. If Apple is really serious about challenging the PC stranglehold on the corporate market, the company should resurrect the IIcx and put the basic box-4MB of RAM and an 80MB hard drive, no built-in display, no monitor, no keyboardout on the market for \$2495. A 1MB, no-hard-drive version should be available for \$1795, letting dealers configure it with third-party products, just as they do with the PC clones.

At those prices, Apple's margin should be at least the same as for the Mac Classic, if not greater. And, unlike the Classic, LC, or even IIsi, the Mac IIcx would (and did) create a tremendous aftermarket for Apple and third-party hardware developers. More important for Apple's customers, the Mac IIcx isn't the dead end that the Mac Classic is. Face it: the Classic is a modern version of a seven-year-old computer, with too small a screen, too slow a CPU, no floating-point processor, and no significant expansion capability. The Mac IIcx can at least do a decent job of running System 7.0, handling number-intensive tasks, and supporting large-screen, 24bit displays.

In short, I think the Classic will continue to do well, but I suspect it will mostly go into homes, schools, and small businesses. I can't see heavy corporate purchases of Classics; the systems are just too limited and will be quickly outdated. On the other hand, a renascent Mac IIcx, aggressively priced, could make serious inroads into corporate America. I think the IIcx would do better in the long run, but that's up to Apple to decide.

### The Power of Balance

A year of doing this column has led me to believe that the Macintosh is one of the best-kept secrets in the personal computer marketplace. I've spent the last week watching my office companion, Deirdre, attempt to network three PCs and get a send/receive fax board working in the network server. The process has been anything but transparent. There have been conflicts between windowing and networking software, between fax hardware and the server's logic board, and between networking and fax software and hardware. There are two different windowing systems on the PCs (Windows 3.0 and PC/GEOS), but there are few applications available that run under either one. The result: We tend to avoid doing any serious work on the PCs; their main function to date is for playing solitaire during lunch or long recompilations.

By contrast, Mac hardware and software, including that provided by third-party vendors, tends to integrate well. You plug in a board and/or a cable, drop an INIT or cdev into the System Folder, restart, and that's usually it. You hook up two monitors—one monochrome, the other, 24-bit color—and find you can stretch a window across the two displays. There are the occasional exceptions, where problems of one kind or another arise, but those are just that—exceptions.

On top of that, the Macintosh is probably the most well rounded computer system around. Pick any given aspect of a system—display, sound, user interface, applications, networking, mass storage, performance—and you'll find the Macintosh either competes or excels in that area. And though there may be a superior solution on another platform for any par-

ticular aspect, you won't find another system that comes close to the Mac's overall balance and ease of integration.

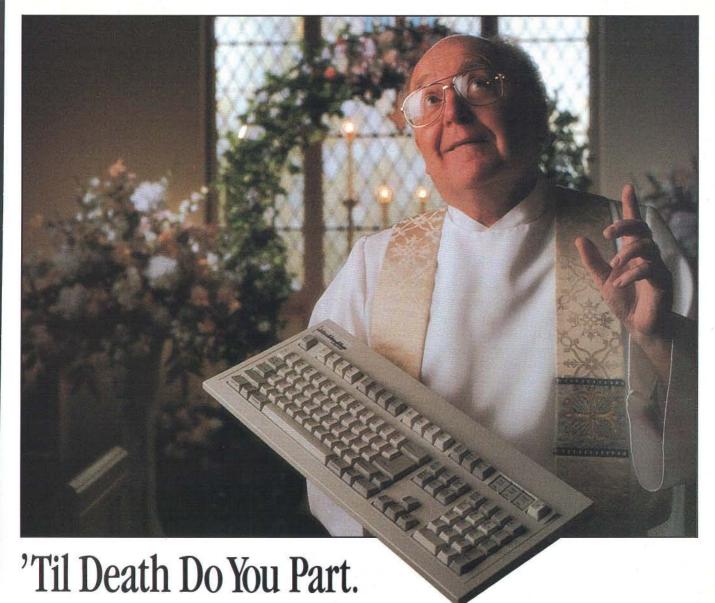
Does Apple promote these strengths in its advertising? For the most part, no. Frankly, Apple's advertising—especially in print—has been in decline for the past few years, although some of the TV commercials show a bit of the old flash. Even so, the sum total of Apple's head-to-head competition can be summed up as, "People like to use Macintoshes more than PCs." That's nice, and largely true, but it's hardly a compelling reason for a corporate manager to risk her (or his) job, abandon the de facto PC standard, and install Macs.

A better (and still accurate) theme would be: "People spend less time and money installing, configuring, learning to use, and supporting Mac-based systems than PCs." Apple might use a Macintosh Challenge theme: randomly selected individuals attempt to perform the same tasks on both a Mac and a PC. Those tasks could include installing and configuring the operating system/user interface, setting up a network, hooking up two (or more) monitors to a single system, or cutting and pasting elements from various applications into a single document. Time-lapse photography could show the actual work; the individuals could talk about it afterwards. In short, Apple should promote the Mac's real strengths (balance, integration, ease of use), rather than its hoped-for qualities (popularity, low cost).

### Life below the Thermocline

In large bodies of water, temperature-based layers can form. For example, a warm layer of surface water often rests atop a much colder layer, each with its own circulation pattern. The boundary between two such layers is called a *thermocline*, and it's very real, if invisible, with the temperature dropping several degrees in the space of a few feet. There is relatively little mixing between the layers, except for debris, fish droppings, and dead (or dying) creatures drifting down from above. Even nonmicroscopic creatures tend to stay in one layer or the other.

This image comes to mind because of the experience I had work-(continues)



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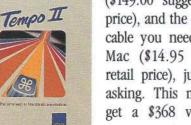
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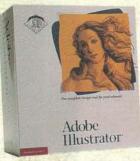




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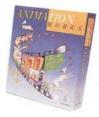
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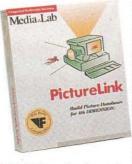
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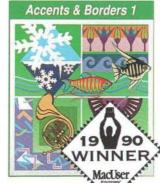


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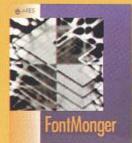
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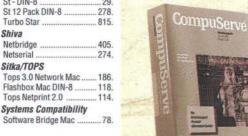


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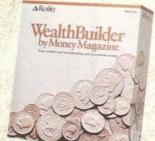
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Macintosh, displays data on presentation quality maps. Information can be imported from other applications or entered directly from the keyboard. Areas of the map are shaded to represent data ranges selected by the user. Included with GÉOvista are 52 template maps, one for each of the 50 states, subdivided by county, and 2 maps of the U.S. subdivided by

GEOvista.....<sup>\$</sup>169



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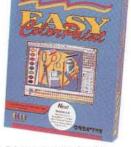
Personal Training Systems Courses are just like having your own private tutor. The courses are interactive. which means you work on your Macintosh using the real program as the instructors talk you through step-by-step. These audio-based courses are self paced

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Personal Training Systems ..... ea \$51

# Creative Software **Easy Color** Paint 2.0

Easy Color Paint 2.0 will bring many colorful and funfilled hours to your Macintosh LC or any Macintosh II. It's suitable for all levels of users: window locking for beginners, fancy menu options and a



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Easy Color Paint 2.0 ......\$44



# Global Village **TelePort**

TelePort plugs into your ADB connector, like your mouse and keyboard, eliminating a power adaptor, freeing you serial ports, and enhancing portability. TelePort 2400 baud Hayes compatible modem incorporated MNP5 data compression/error correction.

Teleport.....\$128 w/ Send Fax....\$184

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**Central Point Software Mac Tools Deluxe** 

Mac Tools provides utilities for data recovery, file protection, and disk management. You can make backups of your hard disk whether on Apple tape drive or a set of floppies. Other utilities in the collection undelete accidentally-erased files, recover damaged files, compress files, defragment files, and encrypt them. A DA finds "lost" files fast.

Mac Tools Deluxe ..... \$78



**ASD Software FileGuard** 

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FileGuard ......\$138

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a graphics tablet.



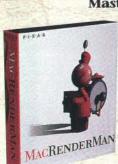
UnMouse ......\$180



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MasterFinder is the complete disk management utility. MasterFinder allows for the complete control and manipulation of files and folders on any hard drive or floppy disk. MasterFinder is a total replacement for the Mac Finder. Using a concept of window panes as its basic user interface, each pane displays file names from a directory of a mounted drive. MasterFinder's start-up view, the "Pane" View, consists of four panes that can display information on all mounted drives

MasterFinder ......\$49



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licensed software programs. It provides a visual comparison of soild PANTONE Color and process simulations as thay would appear on the final printed piece. As many PANTONE Colors cannot be satisfactorily reproduced in four-color process, this publication provides the user with the information to best decide whether to specify spot of process color while working on the desktop.

**Pantone Imaging** Guide .....\$48

**Imaging Guide** The PANTONE Process Color Imaging Guide is the perfect companion to all Pantone-

Compact 2-Page Color System TX 16" 8-bit, MacII, si TX 16" 24-bit MacII, si Full 2 Page Color System T-19 8-bit II, Si, SE/30 .... T-19 24-bit MacII 5695 Lapis Technologies, Inc. Classic Monitor . Mac Plus Monitor ... MegaGraphics 16" Color Systems 8-bit Hi-Res MacII 8-bit Hi-Res SE/30 24-bit Hi-Res MacII . .. 4.890. 19" Color Systems 8-bit Hi-Res MacII 4.295. 24 Bit HI-Res Mac II ...... 6,390. Gray-Scale Systems 19° Bit MacII . .. 1,875. 19\* 8-bit SE/30 .. .... 1,895.

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Tsunami 40 mb Drive ......\$595

Circle 70 on reader service card



ing at Apple a few years ago. I was there as a contractor to a third-party consulting firm, brought in for a couple of months to assist a small (three-person) team that was modifying a licensed commercial product for use in some dealer-demonstration and guided-tour disks. The exposure to Apple's innards was indeed enlightening, though not at all encouraging. I did very much enjoy working with the team. We managed to get everything done in time, I acquitted myself well, and when the contract ended, I was asked to consider a full-time position at Apple. I turned it down without a second thought.

That was no reflection on the people there; on the contrary, I found the majority of the people I came in contact with to be bright, talented, and committed. But the image of the thermocline came to mind again and again. There was upper Apple management, basking in the sun; the great mass of Apple employees below; and between the two, a constantly shifting layer of middle managers whose function appeared to be to keep the two groups from mixing. Stuff came drifting down from above, but little seemed to make its way up from below. Not only did reporting assignments constantly change, but so did cubicle assignments, often on very short notice. One Monday morning, I arrived at what I thought were the team's cubicles to discover an entirely different group of people in them, looking as though they had been occupying them for months. The sense of disorientation was unnerving; I felt as though I had dropped into some alternate universe. It turned out that the team had relocated over the weekend, though it took me the better part of an hour to find where they had relocated to.

Employee reaction to this whole environment ranged from good-natured humor to cynicism to a sense of betrayal and bitterness. It was obvious that many of these people really did want to change the world; they found that mostly they changed managers, departments, and cubicles. And while I can't claim that what I saw was reflective of the entire Apple organization, either then or now, it does give a clue as to why Apple, with all its resources, has been less than

effective in bringing significant, reliable technology to the world for the past few years.

### Is Small Beautiful?

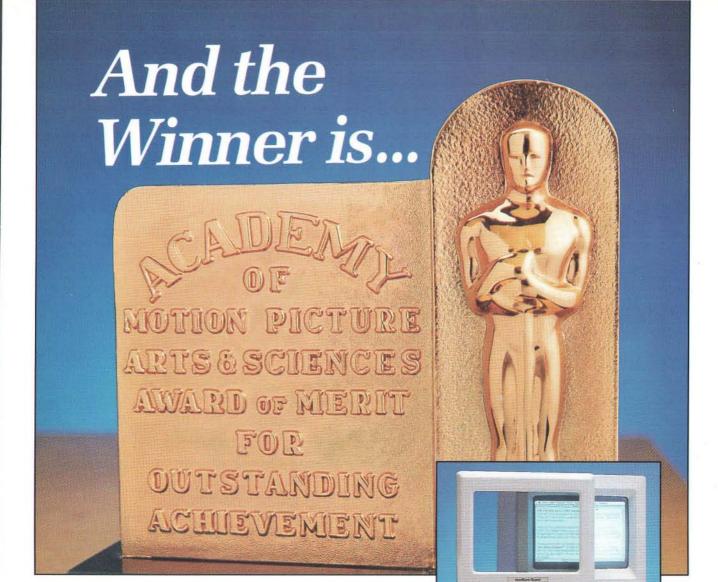
One last thought to ponder: Is the size of those resources, the sheer number of Apple employees, a liability more than an asset? In the August 1984 issue of BYTE magazine, there was an interview with three of the original Macintosh project designers-Jef Raskin, Brian Howard, and Bud Tribble-who had left (or been forced out of) the project before its completion, and who therefore received little recognition when the Mac shipped. The interview's last question was, could something like the Mac be done again in 1984(!); Howard's answer was telling: "I think it could, but only by a similar process, a little group splintering off, working separately from the big group. I don't think it could be done on purpose, as Macintosh was not done on purpose."

When I look back at the last seven years, I realize how few major changes or improvements there have been in the Mac design over that period. There's been the Hierarchical File System (which should have been there in the first place), slots, color, varying screen sizes, the virtual desktop, and some limited I/O processing in the IIfx (currently unusable under the Mac OS). That's about it.

This suggests that Apple is either heading down a blind alley or that Apple's best resources are going into a new generation of machines designed to supersede the Mac, as the Mac did the Apple II. Either case suggests that the Macintosh design has peaked and has started down the long slope toward death. The Macintosh project started ten years ago; in another ten years, I doubt Apple will be selling Macintosh systems, though there will still be millions around and in use well into the next century.

The Mac is dead. Long live the Mac.  $\blacksquare$ 

Contributing editor Bruce F. Webster is vice president of R&D at San Diego-based Pages, Inc. He can be reached via BIX (bwebster) and via MCI Mail (Bruce Webster).



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Our engineers designed our ProView/8 System around Sony's patented Trinitron® technology, which has become the standard by which all Macintosh screens are measured. Expect vivid color, superior geometric linearity, and sharp focus, only before available in systems selling for twice the price.

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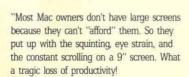
# At \$3997 Our 24-Bit Trinitron®System Costs Less Than Most 8-Bit Systems.

Our new ProView/24 Trinitron® System gives you photographic image quality with 16.7 million colors available. If you're doing desktop publishing, color graphic design or retouching color photos, Pro-View/24's photo-realism will enhance the speed and quality of your productions.

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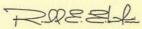
Our engineers chose P104 phospher for reduced eyestrain. And an anti-glare coating that allows the PixelView II to be used in any lighting situation. Plus a screaming 78Hz refresh rate for a rock solid flicker-free screen image.



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But not all large screen systems are alike, so do your homework! We have. And the result is four complete systems designed to seriously impact your productivity.

We're so proud of our display systems that each comes with a 30 day "Love-It-Or-Return-It" guarantee. So take advantage of this risk-free opportunity to increase your productivity with a large screen. You'll wonder how you ever lived without it!"



Ronald E. Eibensteiner, President/CEO



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	PixelView I	PixelView II	ProView 8	Proview 24
Display type	1-bit mono	1-bit mono	8-bit color	24-bit color
Screen size	15"	19"	20"	20"
Viewing area (sq. in.)	90.77	151.58	151.58	151.58
Resolution (dpi)	80	72	72	72
Vertical refresh	75	78	75	74
Pop-up menus	Yes	Yes	Yes	Yes
Enlarged menubar	Yes	Yes	Yes	Yes
Enlarged cursor	Yes	Yes	Yes	Yes
Screen saver	Yes	Yes	Yes	Yes
Screen copy	Yes	Yes	Yes	Yes
Full year warranty	Yes	Yes	Yes	Yes
VideoPaint	No	No	Yes	Yes
DeskPaint v1.5	Yes	Yes	No	No
Tilt and swivel	Yes	Yes	Yes	Yes
Works with Plus, SE, CLassic	Yes	Yes	No	No
Dealer markup	No	No	No	No



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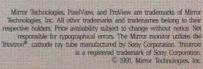
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# Verbatim

# An interview with Sören Olsson, president of Apple Europe

BY JERRY BORRELL

ören Olsson has spent most of his life and career in Sweden, where he was born in 1945. While studying chemical engineering he began using computers in research but gradually became more interested in the mathematical aspects of the sciences. In 1969 he began work for Hewlett-Packard, where he remained for 15 years. He joined Apple in 1984 as director of Apple Sweden. In 1985 he became general manager for the Nordic countries, then was made vice president for northern Europe in 1988.

Last year Olsson was chosen to fill Michael Spindler's former position as president of Apple Europe. Olsson's demeanor and staid white shirts belie a warmth known only to initiates of Scandinavian cultures. Even today he carries an enthusiasm for Apple Computer rarely seen in the United States.

MW How did you start at Apple?

OLSSON I decided to join Apple Computer after being offered the general managership for Sweden. I wondered if Apple could make a second success like the Apple II. My friends said to look at the Apple III and the Lisa, that there was no second great success in store for the company. In 1983 at Comdex, I kept wandering by the Apple booth and passing by the Lisa. You recall the paradigm shift that machine represented. This was another way of doing computing. And the Mac was being talked about in late 1983. I saw the Lisa and thought about it at a lower price and knew that it

would be a winner and would start new business, and that it was a fantastic product. That's why I joined.

**MW** Why has the Mac been so successful in Scandinavian countries?

**OLSSON** The Mac has been successful all over the world. During my first six weeks at Apple I spent time chatting up all of the company's channel partners [retail sellers] to get them enthu-

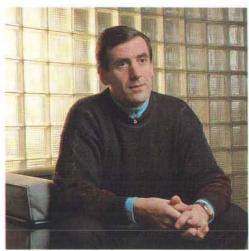
siastic. Everyone welcomed me, but no one made a commitment. I asked all the big resellers to put their resources behind the Mac. I told them that I wanted dedicated teams to sell the Mac. No one was willing to make that investment.

So I went back to see the largest five resellers. I said "I'm going to choose one of you five to be our outlet." And I asked them to tell me why I should choose one of them for the job. We were lucky that two of them said that they wanted to distribute the Mac. But [even they]

said that it wouldn't work, that there was only MacPaint and MacWrite. That was a major issue then—[the lack of] applications. I decided that Apple Sweden would become a Microsoft distributor to convince Microsoft to do a [software] localization for this market.

There were no resellers. No channel. I asked, Where are our friends in this market? And thought of the universities. Like in the U.S., where universities formed consortiums to use the Mac. I asked Michael Spindler, "If we can get one university to support us, can we sell very aggressively?" He said, "Yes, go ahead." So I met with the University of Lund. And some Macs were carried back [to the school] by hand. It proved to be a perfect fit.

This will probably go down in the history books. It was the first time a university in Sweden made a cooperative agreement with a commercial



OTOGRAPHS BY STEVE MURE

computer company. There was government investigation afterward because of the perception that the students would be required to purchase the computer and to use this or that with it. But we got PR and exposure from that... and that helped us in business [markets]. And over the next six months all of the Nordic countries, including Iceland, had distributors.

(continues)

**MW** What markets does Apple Europe deal with?

**OLSSON** I talk about a new Europe: Western Europe now including the USSR, Poland, Czechoslovakia, Hungary, Albania, Yugoslavia (where we already do some business), the Middle East, and Africa.

**MW** How do you rank your markets in terms of importance?

**OLSSON** In two ways. By overall potential and by where we are today. First are France, the United Kingdom, and Germany. France is important, but in the future, with the unification of Germany, it [Germany] will play a new role as a hub of Europe and in the development of Eastern and central European countries. Development will spread via Germany.

Of the current markets, we have done extremely well in France, Sweden, Finland, and Switzerland. We are a major player in all these markets, with a 15 percent share in each.

**MW** Does Apple plan a second manufacturing center for Europe in the Netherlands?

**OLSSON** Apeldoorn, in the Netherlands, will be a northern European operations center. It will also serve in distribution and localization, not manufacturing. We plan a [manufacturing center] in southern Europe: either Spain, southern France, or in northern Italy.

**MW** What are your plans for Eastern Europe?

**OLSSON** I think that right now we need to get businesses to fit each country. What we are doing is to prioritize on Hungary and Russia—the localization for these two, and for Poland and Czechoslovakia.

MW How long will that take?

**OLSSON** I don't know. And I don't want to set expectations for these markets. I think of them in the near term not as a country market, but as an IS [Information Systems] strategy for the

end of the nineties. One-third of the European business market is in Eastern Europe.

**MW** Have the recent events in the Soviet Union made a difference to Apple's plans there?

**OLSSON** Political developments have not changed our beliefs or our priorities. We looked at the Soviet Union as a long-term opportunity from day one. If we had been more opportunistic and tried to sell more Macs, then today's events would have made an impact. Some people have been criti-



The Soviet Union must computerize its society if the country is to keep up

cal of me for not working harder to make sales there, for not taking the short-term view of how many Macs can we sell today. I have taken the longterm view of building the relationship, so that if there are hiccups in the politics, we can review our position. But really, the Soviet Union has no other options. They must computerize their society if they are to keep up. So for us there is no change. We are continuing to build relationships and to strengthen our partners, such as the University of Moscow, which is now officially involved in the localization of our operating system. The university may become our first official reseller in the Soviet Union.

**MW** Will Apple Europe ever design a computer?

**OLSSON** My dream, absolutely. We need to commit to research in Europe and make an increased investment. Who can tell what research and development will do in Europe, Cupertino, and Tokyo in the ten years to come—we'll serve a great many things in different countries. Apple's vision is to empower individuals with technology. Europe can bring a lot to that: ISDN, networking.

**MW** Traditionally, haven't system software releases been a problem in Europe?

**OLSSON** In the past we used to lag with software releases in different countries. Last October we were able to release a total of 13 different versions of System 6.0.7 simultaneously in the U.S. and Europe.

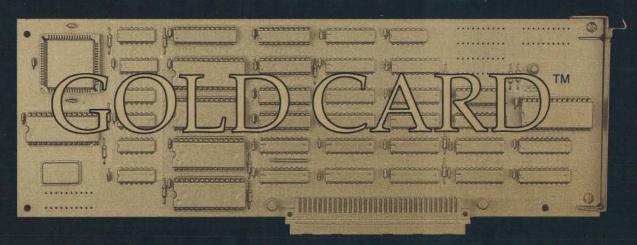
**MW** In 1992 the market for Apple in Europe will change.

**OLSSON** We're ready. It's already '92 from our point of view. We have European pricing, strategy, and the margin structure is the same across Europe. '92 is a good milestone to bring the Continent together for one market.

**MW** You have chosen the United Kingdom as a test market in Europe for the Macintosh LC, providing shipments there over other countries. Why?

**OLSSON** We have actually picked three countries, the United Kingdom, Italy, and Sweden. Why did we choose Italy? Because it is truly dominated by DOS machines from IBM and Olivetti. This gives us a good opportunity to understand what will be the effectiveness of the LC [in competition with DOS machines] and could help us with new thinking about the Italian market. In terms of why Sweden, we wanted to look into one market where we had good market share. We couldn't use France or all of our production of LCs would simply disappear—the market is too big. The Classic, of course, is doing well over all of Europe, but we wanted to see what the impact of the LC would be on an existing strong (continues)

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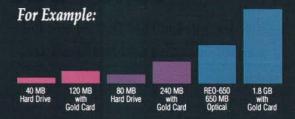
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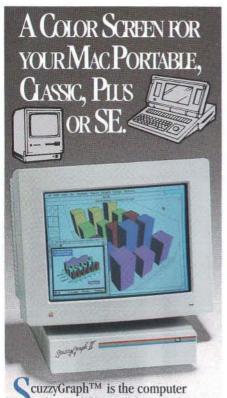
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market. The United Kingdom is also an area where we have a relatively low market share, but the market is fragmented [among many PC vendors]. Our hope and belief is that the LC is the winning card that will allow us to return to the relative strength of the Apple II in that market in 1980. The LC is our opportunity to return to the U.K. market.

**MW** How have the Classic and the LC fared now in their sixth month?

**OLSSON** Not only have they fulfilled our plans but also they have surpassed our hopes. Now I can tell you some figures from our first quarter. We have increased our sales shipments in Europe 100 percent over last year in the same quarter. No other company in Europe has increased its market share in personal computers, but I can tell you that it is a reality for us.

The Classic is at the lead. We made a big mistake by misunderstanding the impact of that machine. We sold more than a factor of two over our forecast. That makes it sound like we don't know about our own business, but look at other companies that didn't achieve one-quarter of their sales expectations. That tells us how difficult it is to make accurate sales projections. On the other hand, it tells us about the Mac's success in the marketplace.

MW What about the LC? Has it been as successful as the Classic?

**OLSSON** In December we began tests in the U.K., Sweden, and Italy, and we completed the tests in January. Before the tests we predicted that the Classic would be the student machine, and so for the last four months we have positioned the Classic as a student machine. [We assumed] the LC would certainly be better liked by students and educators, but not small business. But [while] the Classic has been seen as a better entry machine for students, the LC has had a similar phenomenon of acceptance for business applications, especially in horizontal applications, presentations, and business graphics. So now we are faced with the challenge of how to manage this mix of CPUs.

**MW** How do you characterize Macintosh sales in Europe overall?

**OLSSON** Overall in 1990 in the European market, 6 million personal computers were sold. Out of that, one-half—over 3 million—were sold in the \$2500-and-under price range. Our point of view is that we only competed in the upper price range of systems. Our lowest-priced system [in 1990] was greater than \$4000 [when fully configured].

We see the Classic, LC, and si as adding new business to Europe. For the first time, we can compete in the entire marketplace. Suddenly we are able to sell Macs right in the middle of the price range. We have both hope and belief in what the LC will mean to us. We have a color machine right in the middle of the market.

MW Apart from the architectural CAD market, Apple has not been successful in CAD. Many people say it is now too late for Apple to compete in this arena.

**OLSSON** I don't believe that it is too late. We talk about a market that is a moving target. We have to target areas with developers, and as we get forward speed, we have to be more customer and market focused. And to focus our resources we have to be sure that we have the right tools. In the engineering community that may be CASE, CAD, CAM, or others; there is a broad definition of CAD. The need of an electrical engineer is entirely different from that of a mechanical engineer.

I encourage you to believe that in the next 9 to 12 months we will move in that direction, and that it is not too late. We are addressing the market with partners in Europe.

**MW** Apple Europe has developed a seed or venture capital fund for developers. What is it? Why did you do this?

**OLSSON** When we created it we saw the need to broaden the development on our platforms. At present 90 to 95 percent [of application development] is done in the U.S. and North *(continues)* 



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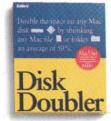
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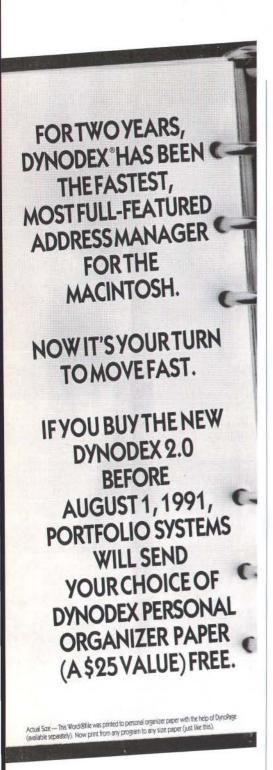




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America. If you look at the European computer industry, a few of the companies have been successful. But [Europe has developed] a lot of competence in the software point of view. Traditionally, software companies have worked with customers and not with specific application [development], so we need to help developers on the Mac. We saw this as an issue and recognized that, first, the home market is smaller than in North America. We needed to help not only from the dollars-and-capital-investment point of view, but also with tools. And to help them to go abroad, help them localize, and find channels for marketing their products.

So we asked what we should do. We founded Advent, and together with others we invested \$15 million in the fund, but overall the total fund is \$60 million. We look either for companies marketing applications on the Mac or companies developing technology interesting for Apple in the long term.

**MW** Apple is very visible in Europe, especially in France, and yet Apple is dwarfed by IBM in Europe. How will you compete in personal computers with IBM?

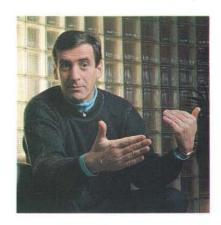
**OLSSON** In five years we won't outgrow DOS in Europe, where we compete with several platform technologies looking at the broad range of IBM PCs and clones, Compaq, Olivetti, and the third tier like Amstrad. I believe we can match any one of these brand names, including IBM in the DOS market.

MW The success of the Classic, si, and LC has been such that, as is the case in the U.S., dealers in Europe are upset with the lack of supply of new machines.

**OLSSON** There are two subjects that I face when I go out and work with the resellers, depending upon which quarter we're in. Either they're beating me down because we don't have Macs available or they are beating me up because they have no way to make money on selling our machines.

We are ramping up on products like the Classic. We originally planned to have the Classic and LC produced in Singapore. But now we produce the Classic in Cork [Ireland] and the LC in Fremont [California] as well. We are talking about going to a third shift in Singapore and air shipping; we're talking about building plants. We've doubled the size of the Cork plant. I am really pleased with the response from the manufacturing people at Apple. Eighty percent of the products we ship now are different from those we shipped in the last quarter!

**MW** In the U.S., we can't purchase the SE/30 in retail outlets, so I assume that this machine continued to sell well?



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operating system, we
should select partners
who can bring something
to the party

**OLSSON** There is also a shortage of SE/ 30s in Europe. Six months ago we asked ourselves what the impact of the new machines would be on the current product line. We thought that the SE/30 would be squeezed in the middle. But SE/30 sales have gone on to a higher level since the introduction of the new machines, so there was no [negative] impact by the introductions. It just goes to show that when you have winners in the product family, they boost the product line overall. We found out from the market that there is still a need for an (continues)

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When we introduced this product we had to ask ourselves, "What should DesignCAD cost?" To help with our decision we hired accountants. We consulted with industry "movers and shakers". We purchased the finest spreadsheets available. Many people said, "The software should sell for \$3,000,00 or more," Others said, "It's good, darn good-sell it for at least \$2,000.00." Opinions varied. Finally we said, in the Great American Tradition,

"Aw ... What the Heck! Let's see the competition beat this \$699.00.

DesignCAD has disproved a common misconception about computer software: you don't always have to spend a lot of money to get high-power quality software. DesignCAD for the Mac has features of CAD systems costing thousands of dollars! Yet, DesignCAD is priced at least 50% to 80% BELOW comparable CAD packages ... AND DESIGNCAD IS BETTER!

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I've seen their frustration, have empathized with their confusion, and understood their computer fears. I've talked to workers who have had new computers and new programs simply dropped on their desk with the directive to, "learn this." I've listened to people who have struggled night after night trying to read and understand a computer manual. Can you imagine trying to understand and master 4th Dimension from the manual?

You would be surprised at the number of people who have confided with me the fact that they've literally given up ever learning some of the programs. They simply put the box on the shelf and wrote the expenditure off as a bad investment.

# Hard Earned Money Wasted

Can you imagine how much money has been wasted on programs and computers that are sitting abandoned? Right now think of the people working on Macs in your office. Do they really understand the machine? Do they know what to do when it goes down? How many programs are each of your people using? Have they really mastered the programs they're using? Do they know the short-cuts and valuable techniques that will save you time, money, and increase your professionalism?

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all-in-one package, despite the lack of color.

**MW** Apple Paris, your European headquarters, has come under bomb threats recently. Is Apple singled out, or are you merely an American company?

**OLSSON** We all feel the importance of the war, especially here in France. I have heard a lot on television and radio that there is a great risk of terrorist attacks. The number of people in shopping centers is down 50 percent, and the number of people in the cinema has decreased by 30 to 50 percent. People are staying home.

Apple Europe has had five bomb threats already. IBM and EDS have had the same experience. Apple is not a particular target—[some] people see all U.S. and U.K. companies as targets.

**MW** What do you think of Microsoft's announcement of its intent to cease support and development of OS/2?

**OLSSON** I remember April of 1987, when the world said that OS/2 was the end for Apple Computer and that OS/2 and PS/2 would dominate. The thought at the time was that Apple wouldn't make it. I must admit that we said we had a six- to nine-month window of opportunity, which we extended every month, quarter, and year as we moved on.

Microsoft's decision means that it will be IBM that moves PS/2 and OS/2 forward. I wonder how long IBM would have made it against all of the clones [without this move by Microsoft]; now the company [IBM] can contribute if it does OS/2. It will try to move the PC forward. Microsoft will address all of the clones now; it will put more muscle behind all of the platforms with which we compete.

**MW** What are the implications for Apple of its intended move to license the Macintosh Operating System?

**OLSSON** It is important, especially with the fragmentation of platforms, that we gain a worldwide market share of 20 percent. If we can achieve that, we'll lead the world. It is not possible for Apple to do this on its own.

Licensing the Macintosh Operating System is not on the agenda today. If we do it, we will need some carefully chosen partners, and it is important that those partners bring something to the market besides building a Mac clone. Beginning with the Classic and the LC we had to look at different margins. From a hardware point of view, we are already competing with clones. So if we should license our operating system, then we should select partners who can bring something to the party. For instance, who can add support, or who would change how we do business.

**MW** There was a recent hiccup with the Portable. A new version was set for release and then pulled back. Then it was reapproved for release. What happened?

**OLSSON** Well, I don't know the exact or technical reasons. The Portable was and is a good machine in both the way we designed it and the way we put it in the market. But some people confused it with laptops. The new version of the Portable has an improved display, and we expect current levels of sales will remain. It is not a major intro, but the customer will see an improvement in the machines.

It is always embarrassing to delay shipment of a product, but our customer surveys on the Portable are favorable. I use a Portable if I have to work at different locations. The market [for laptops] is broader than for our Portable. The customers ask for more performance, more portability. And we know that laptops are the fastest growing segment of the computer market.

In Europe, the unit growth [for laptops] was 50 percent for 1990. We are not competing in the laptop segment. Given that, our growth of market share in Europe is even more impressive. I don't know when, but we will have a laptop.

MW Canon, one of Apple's longeststanding suppliers, introduced its new personal printer at the CES show in Las Vegas last year, several months before Apple introduced the same printer. What happened? (continues)

Remember the first day you got your hands on a Mac? Remember how excited you felt when you saw all the things it could do?

# This may refresh your memory. Modern Day Boom Towns I conservate, Occasiones To film the I main arth hanging occus in Temerow We Diss, director Mill Gray son required 2 weeks of shooting and \$2,200 desighants, 100 gallous of the coulds mills, 700 leaves of cinnamone hread, 300 parties, and 25 bean and the agivetnoses order amounted to 6 months' worth of altest 6 copy's Ghan

# Introducing WordPerfect\* 2.0.

100%

Every once in a while a new product comes along that sparks the same kind of excitement you may have experienced with your first Macintosh

(you stayed up half the night, right?). As we've shown new WordPerfect\* 2.0 to Macintosh users around the country, we've seen a very similar reaction. First eyes open wider. Then heads start to nod. Followed by grins that stretch dimple to dimple.

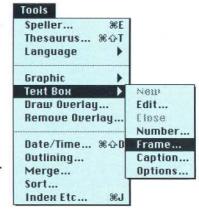
Here are some of the more graphic improvements.

We built a graphics and drawing package right into the program. With WordPerfect 2.0, you don't have to leave your document to incorporate graphics. You can create, edit, size, scale and crop graphic figures just by clicking "graphics" or "draw" on

the pull-down menu.

The palette includes all of the standard drawing tools, plus Bezier curves, polygons and a free rotation tool.

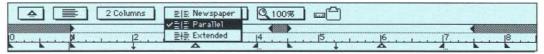
WordPerfect 2.0 also lets you create text boxes. Inside your text box, you can change font size and attributes. Then you can drag your text box wherever you want in your document



and the rest of your text will wrap around it automatically.

# The list of new features could fill a page. Or up to 24 columns.

By clicking and dragging icons on the new WordPerfect ruler, you can



create columns (newspaper or parallel) and then adjust the column settings, align text, set tabs, change line spacing, move margins and do a number of other formatting changes to your document.

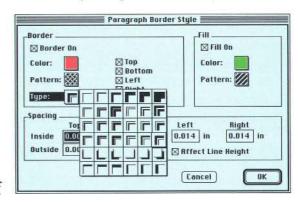
Want to add a border to text, paragraph, column, or page? Easy.

Character Map																															
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WordPerfect 2.0 gives you 36 different border styles from which to choose. Like working with Styles? WordPerfect not only lets you use them,

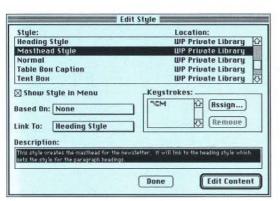
you can also share your styles with other people on your network.

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**MW** One of the missing pieces of technology for Apple is rich text; that is, text with attributes that can be used across all applications or platforms. When will Apple Computer address this issue?

**OLSSON** Transfer of rich text across different applications and different platforms should have top priority. Many application developers insist on

keeping proprietary document-storage file formats, thinking this is a part of their competitive advantage. I think users would rather see them adopt a common file format. Two years ago Apple's European R&D organization began an effort to integrate ODA [Open Document Architecture] standards within the Macintosh architecture. Our approach is to provide a tool kit enabling developers of applications dealing with rich text to convert their documents into ODA format and vice versa. We are planning to make evaluation versions of this tool kit available to selected developers during 1991 for feedback.

MW Recently we have seen the announcement of the first of a class of machines likely to be legal clones. What will be the impact of Mac clones on Apple Computer?

**OLSSON** That is a tough one. My first reaction is that if someone has gone to the trouble to make the investment

required to make a legal clone of the Mac then that is a great endorsement. I don't think that I want to comment on such machines.

**MW** But what about from a market point of view?

OLSSON In terms of our strategy over the last year, it relates to the fact that we need to be a bigger player in the market. It would relate to our licensing of the Macintosh Operating System. If we make that decision, then we would have to compete with our own clones. Our point of view has to be price competitive, to control costs. We already compete with DOS clones in terms of the prices of the new machines. We have to compete with everybody. If there is a legal Mac clone, then it may help us increase the Macintosh market. So it's good news and bad news. One thing is clear, that business as usual does not apply to Apple Computer any longer. M

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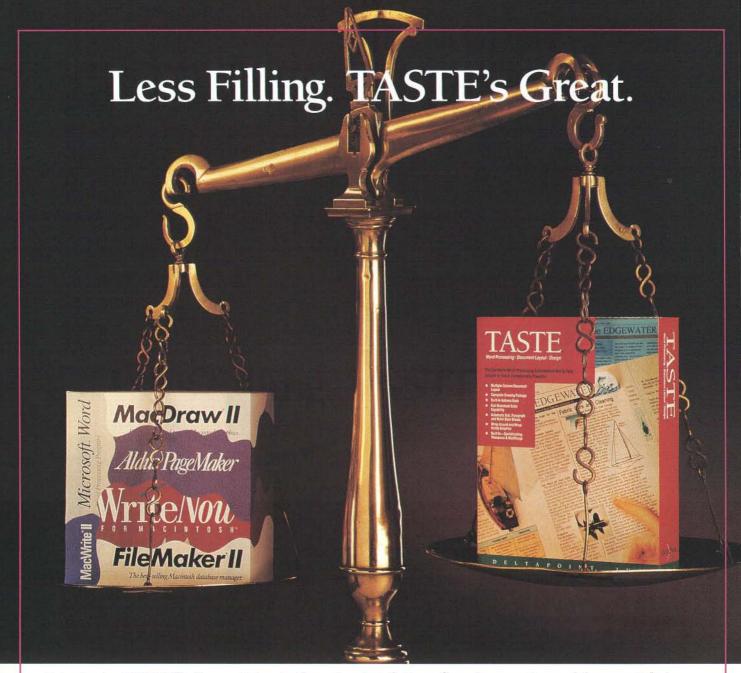
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# MACWORLD NEWS

by Dan Littman and Tom Moran

# **Apple Unveils Low-Cost Printers**



Apple has done for its printer line what it did for the Mac family last October: unveiled

low-cost units while slashing the prices of most existing models. The latest Apple printer line should delight users and put more price-andperformance pressures on third-party printer manufacturers.

The stars of the new printer line are the \$599 StyleWriter and the \$1299 Personal LaserWriter LS (see "Personal Page Printers Arrive," in this issue). The StyleWriter is Apple's first ink-jet printer. Based on a Canon-built print mechanism, it boasts an output resolution of 360 dpi-almost 40,000 more dots per square inch than the 300-dpi resolution of the Hewlett-Packard DeskWriter, which retails for \$995. The 5-pound StyleWriter is eminently portable, and Apple expects numerous companies to introduce battery packs for the printer.

The Personal LaserWriter LS is built around the Canon LX engine used in the Personal LaserWriter NT and SC, both of which remain available (for now-the SC's life span is limited). The LS, however, doesn't include the 250-sheet paper tray found in its costlier siblings, only the 50-sheet multipurpose tray. The LS also eschews SCSI in favor of a simpler serial connection. The printer's controller board is a model of design elegance, containing fewer than a dozen components, one being a custom-designed chip that manages a sophisticated compression scheme that enabled Apple to build just 512K of memory into the printer (other laser printers require 1MB of page-buffer memory).



The portable StyleWriter (left) and the Personal LaserWriter LS set new price-performance levels for Apple. The company also cut prices on most of its existing printer models.

The StyleWriter and Personal LaserWriter LS use Apple's TrueType outline fonts. But instead of delaying the printers' release until System 7.0 becomes available, Apple decided to create a version of TrueType that works with System 6.0.7. The Style-Writer and LS will ship with a floppy disk containing the TrueType font files, the printer driver, and a system extension (an INIT) that rasterizes the fonts for the screen and printer. Both printers work with any Macintosh containing 1MB of memory and a hard drive. Both are also compatible with Adobe Type Manager. The LS's driver supports background printing under MultiFinder (new versions of the Backgrounder and Print Monitor applications are included with the printer); the first release of the StyleWriter driver does not support background printing.

As for Apple's existing printers, the LaserWriter IINTX's price is now \$4999, down nearly 17 percent from \$5999; the LaserWriter IINT now costs

\$3999, down 11 percent from \$4499; and the Personal LaserWriter NT retails for \$2599, down 21 percent from \$3299. For more information, contact your Apple dealer.-Jim Heid

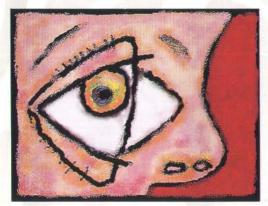
# Interleaf's New Folio



People often think about books, but how often do books think about people?

Interleaf is building a LISP-like artificial intelligence programming language into version 5 of its technicaldocumentation software. With this technology, called Active Document architecture, a programmer can create documents that understand how people use them and modify themselves to be more useful.

Grumman Space and Electronics Division in Great River, New York, is incorporating Interleaf's Active Document technology in the Portable Maintenance Aid (PMA), which Grum-(continues)



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Grumman's Emil Pavlik with about 45,000 pages of documentation packed into a lunch-pail-size Portable Maintenance Aid.

man developed, under an Army contract, for use with military weapons systems. The PMA holds 200MB of documentation in Interleaf format. A technician can plug the PMA into a jet's data bus, study information from the jet's instruments, and instruct the PMA to display diagrams showing how to remove a malfunctioning part. Other Interleaf documents write up an electronic invoice for replacement parts and upload it to a mainframe when the technician gets back to the shop; all along, the system is teaching itself how a skilled mechanic proceeds so that it can accelerate the diagnostic process next time.

Interleaf version 5 has other new features besides the Active Document architecture: standard hypertext links and links based on conditions; hot links that import dynamic data from another file, even if that file was created by another application; tracking revisions and reconciling multiple versions of documents.

Interleaf's earlier Mac versions were poorly received because they lacked many features available in the UNIX version and violated Mac interface standards, but Interleaf says version 5 will be full-featured and sport a real Mac interface.

Pricing was not set at press time. For more information, contact Interleaf in Cambridge, Massachusetts, at 617/577-9800.—D.L.

# Wise Words for War



In recent months we've seen that the end of the Cold War does not mean the end of

war. At General Dynamics in Fort Worth, Texas, engineers are designing military jets that aren't scheduled for the front lines until early in the next century. Among these jets' hightech capabilities is the ability to respond to a pilot's spoken commands.

General Dynamics contracted with Emerson & Stern, a small company that has written linguistics and language-learning software for the Apple II and the Macintosh, to develop speaker-independent speech recognition for what General Dynamics calls "hands-off, heads-up data entry." The company is testing Soliloquy, as it's been dubbed, on Macs, though the program can run on any computer including aircraft computers. A Macintosh version of Soliloquy is also available to commercial developers for such uses as telephone order systems.

General Dynamics had several requirements for Soliloquy: complete speaker independence; the ability to handle continuous speech, including strings of numbers (pilots frequently change navigation and radio frequencies and can't pause for a confirming beep between digits); and very high accuracy. General Dynamics also wanted a software-only product that wouldn't add weight to the aircraft.

As one General Dynamics engineer explains it, Soliloquy "is based on phonetic production, not phonemic perception"—in other words, using technology that Emerson & Stern won't describe, Soliloquy determines the mouth shape that produces a sound; most speech-recognition programs graph the sound waves and compare the graph to a database

of graphs. Emerson & Stern claims that Soliloquy can recognize sets of about 200 words on a Mac IIci and can switch between word sets in real time. It also can filter out ambient noise but may require a special filter module for some environments.

For more information, contact Emerson & Stern in San Diego at 619/457-2526.—D.L.

# **Epson Enters Mac Arena**



Printer giant Epson America has introduced the EPL-7500, its first PostScript

printer designed to work with the Macintosh. The 6-ppm printer uses a Weitek RISC chip to speed processing. It comes with 35 fonts, two slots for font cartridges, and 2MB of RAM expandable to 6MB.

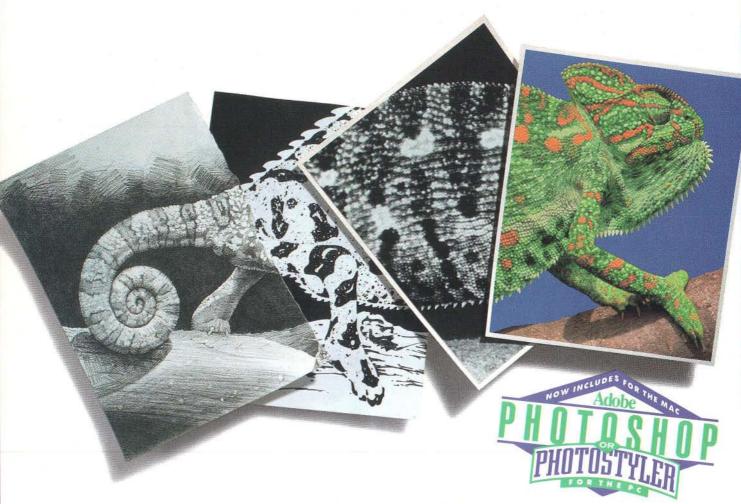
Based on a Minolta SP101 laser printer engine, the EPL-7500 produces 300-by-300-dpi resolution on letter- or legal-size paper, transparencies, envelopes, cardboard, and paper with punched holes. The cardboard can range in weight from 24 to 42 pounds. The EPS-7500 has a paper sensor that notices whether the print medium is thick or thin paper, a transparency, or a sheet of labels. The printer then changes the fusing temperature and the amount of toner accordingly. It comes with one 250sheet paper cassette; a second 250page cassette is optional.

(continues)



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The 6-pages-per-minute EPL-7500 is Epson America's first PostScript printer designed to work with the Macintosh.

Since the EPS-7500 is also designed to work with IBM-compatible personal computers, it includes PCL 04 as well as PostScript version 52.3, and has a parallel interface in addition to its serial and AppleTalk connectors. The rated duty cycle is 3000 pages per month, and the imaging cartridge lasts for about 6000 pages.

The EPS-7500 has a suggested list price under \$3500. Epson expected to begin shipping in January. For more information, call Epson in Torrance, California, at 213/782-0770 or 800/289-3776.—T.M.

The Toaster allows you to manipulate live video in real time to create hundreds of digital effects including flips, spins, tumbles, slides, mirrors, splits, zooms, blinds, and digital trails. As a production switcher, the Toaster creates dissolves, wipes, and key and color effects, and it can switch between four inputs, two frame

buffers, and one color-background generator. The Toaster accepts any composite video source and writes to any tape that accepts composite video. The titling software is integrated with the Toaster switcher, so it is possible to have spinning, tumbling, and zooming title screens. NewTek is adding the ability to read and write Macintosh bitmaps, some 3-D formats, and PostScript files so they can be animated or used as overlays.

The Video Toaster lists for \$1595. For more information, contact NewTek in Topeka, Kansas, at 913/354-1146.

—Fred Terry

board lets you switch back and forth from an MS-DOS screen to a Mac screen just by clicking and dragging with the third button of a three-button mouse. The Mac screen slides over the DOS screen, replacing it. The user reverses the procedure to return to the same place in DOS.

The Hydra One board currently requires a user-supplied Mac ROM; Hydra says it is taking the clean-room approach to cloning the ROM for a future version of the product (see "Send in the Clones," *Macworld*, April



The Hydra One board lets PCs run Mac applications from the Finder. The board includes the ROM from a monochrome Mac.

# 1991

1991). That project is probably a year away from completion, according to Hydra. To avoid legal problems with Apple, the company has licensed the Xerox Star interface, on which many Mac interface features are based.

Hydra said it would begin shipping the Hydra One in February at a list price of \$995. For more information, contact Hydra in Cupertino, California, at 408/996-3880.—T.M.

# TV Studio on a Board



The Video Toaster mixes analog video with digital information on a board. It pro-

vides software to create special effects and to function as a production switcher, frame buffer, titler, and frame grabber. Though the Video

Toaster requires an Amiga 2000 or 2500, NewTek is promoting a Toaster-Amiga combination as a Macintosh peripheral that can be connected to a Mac with an RGB-to-NTSC encoder like RasterOps' Video Expander board. NewTek designed the Video Toaster to run on the Amiga platform because the Amiga's frame rate matches the NTSC standard, so no scan conversion is necessary, as it would be on a Macintosh.

# Hydra Lets PC Users into Mac Heaven



Hydra Systems has introduced an add-in board for IBM PC XTs, PC ATs, and

compatibles that lets those systems run monochrome Mac software. The



Peter Tjeerdsma (left) and Daniel Kay of Elan Design. Behind them a Video Toaster shows off some special effects.

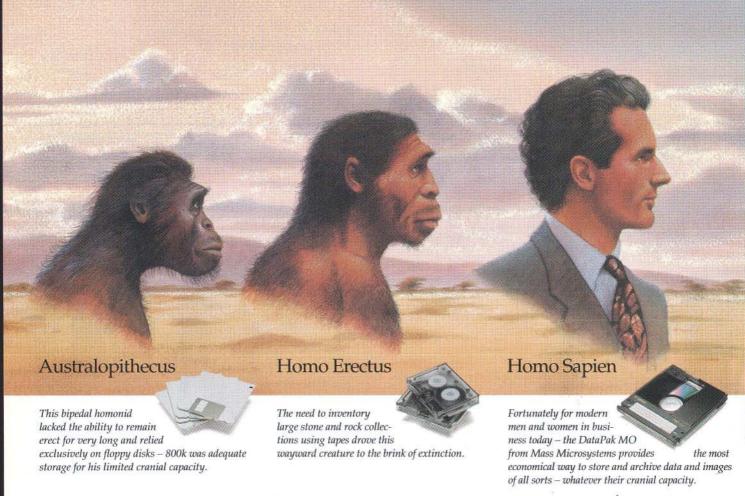
# Quick-View Studio Integrates TV with Graphics and Text



E-Machines has begun shipping Quick-View Studio, a TV digitizing board and software

that let you capture video sequences and integrate them into a document for playback during a presentation. The product also supports special effects and overlays, and can import images into multimedia applications such as MacroMind Director.

(continues)



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to handle most of our every day business needs.

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E-Machines' Quick-View Studio board and its software let users incorporate video sequences into documents.

Quick-View Studio comes with an impressive interface that, among other things, lets the user see up to 16 thumbnail images of sequential frames, making it easy to select the best one to incorporate in a document. The Quick-View Studio board can also save the images at different sizes and bit-depths, so the user can choose how much disk space to dedicate to a sequence.

The board supports masks and overlays on live video and can perform a variety of real-time special effects, such as rotations. For editing, it can show multiple live TV windows running from different video sources. E-Machines expects to ship an optional sound-digitizing module beginning in March. The sound module will work with the Sound Manager in System 6.0.7. Quick-View Studio is available now at a list price of \$2495. For more information, contact E-Machines in Beaverton, Oregon, at 503/646-0946.—T.M.

# At the Garage



I intended to spend an hour or so at the Garage, San Jose's new interactive

science and technology museum. But five hours later they had to pry me away from a Mac that was showing movies of amphibious and airborne bicyclists traversing the seas and the skies.

Formally known as the Technology Center of Silicon Valley, the Garage takes its nickname from the humble beginnings of Valley giants like Apple and Hewlett-Packard (both have been generous contributors). Its exhibits cover microelectronics, robotics, materials science, biotechnology, CAD/CAM, and space exploration.

At the Mars Rover exhibit, you can zoom down into the red planet's valleys and up over its mountains at the touch of some HyperCard buttons—with the help of computer simulation and animation based on NASA's Viking data. You can touch more buttons to learn about Mars's geography and geology, its past and future exploration, and the possibility that there are some sort of live critters up there.

After returning from Mars, you can move on to design the bike of your dreams on a CAD system that offers choices of various aerodynamic frames, wheels, gears, and handlebars-then print your design and proceed to computer simulations of its manufacture and marketing. After that, you can watch the robots in action, walk through a real microchip production facility, experiment in a biotechnology lab, or sit down at one of many Macs in an interactive multimedia lab. At the Big Chip exhibit, you can try a few calculations on a huge chip model that lights up as bits race through its transistors.

If you visit the San Francisco Bay Area, don't miss the Garage. For more information, contact the Technology Center at 145 West San Carlos, San Jose, California, 408/279-7150.

—Ann Garrison

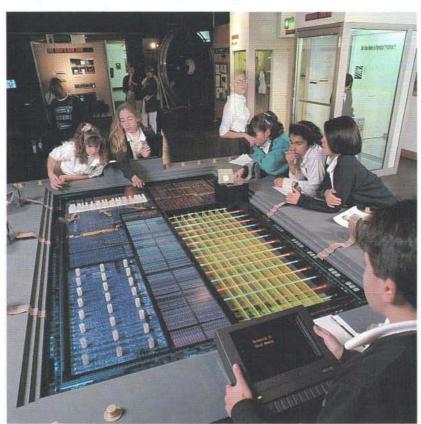
# Self-Sensorship in Silicon Valley



In 1975 the behavior of commune farm animals helped predict a magnitude-

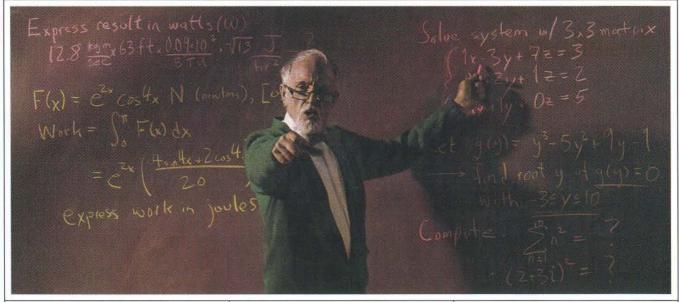
7 quake in China. By 1995 the Macintosh and other personal computers may help us predict—or at least learn more about—earthquake activity. Since personal computers vastly outnumber livestock in the San Francisco Bay Area, seismologist Edward Cranswick figures that volunteers from the computing community could help collect earthquake data.

(continues)



Kids at The Garage type in commands and watch The Big Chip execute them in slow motion. In the background is the Personal Particle Counting Booth and a working clean room.

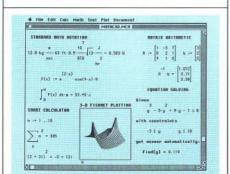
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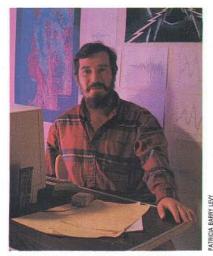
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If Edward Cranswick of the USGS has his way, your backyard could become part of the People's Seismographic Array.

Cranswick, a geophysicist with the U.S. Geological Survey in Golden, Colorado, and consultant Robert Banfill have come up with a plan they call the People's Seismograph Array. In a recent meeting of the American Geophysical Union, Cranswick presented his proposal. It goes something like this. Anyone who owns a personal computer-Mac, IBM PC, or Amiga-could volunteer to set up an earthquake-monitoring system at home. The volunteer would have to pay several hundred dollars for a selfcontained digital seismic data acquisition unit (SDAU). The SDAU would include a seismic activity sensor called a geophone, which would be buried in the user's yard. When a quake occurred, the unit would digitally record seismic signals and send them via a built-in modem to a USGS minicomputer located in Menlo Park, California. Seismologists could then analyze data sent in from multiple locations and augment the quake data collected through their current monitoring system.

The buried sensor would be connected not only to a modem but to the Mac's serial port as well. Information captured by the seismograph and stored in the unit's RAM could be downloaded to the computer, opened with special software, and viewed by the volunteer. (The possibility of enthusiastic amateurs mangling data would be minimal, since the SDAU's modem would automatically send

data directly to the Menlo Park computer when triggered by a quake.) Included in Cranswick's plan is a user group for volunteers to share data and summarize results in a newsletter.

Will backyard seismographs be the latest rage in Silicon Valley? Maybe so. Cranswick and his colleagues successfully used personal computers to quickly analyze data recorded during the 1989 Loma Prieta quake. With its large population of computer-owning, quake-conscious citizens, the Bay Area would be the perfect place for a seismographic computing commune. For more information, contact Edward Cranswick, U.S. Geological Service, MS #966, Box 25046, Federal Center, Denver, CO 80225, 303/236-7492.

-Erfert Fenton

# I Want My 24STV



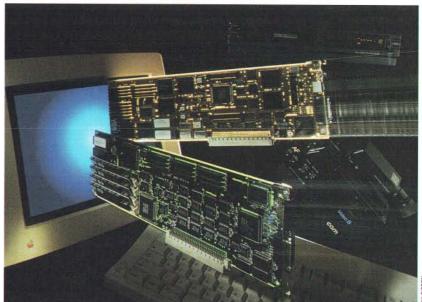
RasterOps has introduced a series of display monitors and graphics adapters in-

cluding the 24STV, a single NuBus board that can combine 24-bit color, digital television input, and graphics acceleration, with video-overlay and video-compression capabilities. The company has also unveiled the 24si, a one-board combination 24-bit color adapter and accelerator for the Macintosh IIsi.

The basic 24STV board supports Apple's 13-inch monitor and includes the frame-grabbing and video-overlay features. One optional piggybacked expansion board provides the graphics acceleration, while a second optional piggybacked expansion board provides the video compression and decompression. With the options, the 24STV board can quickly capture digitized images from NTSC, PAL, SECAM, or S-Video sources, compress them, and store them on disk. The board can also overlay live video with text or graphics for presentations. RasterOps offers XCMD and X-Object software for creating the overlays. The 24STV, slated to ship in February, has a suggested retail price of \$1795. Prices had not been set at press time for the piggybacked expansion boards, which were scheduled for March availability.

The 24si, intended for the Macintosh IIsi, is a 24-bit color board that accelerates QuickDraw. The board speeds up graphics applications by as much as 600 percent, according to RasterOps. It is also designed to work with Apple's 13-inch monitor. RasterOps expected to begin shipping the 24si in February at a list price of \$1095. For more information, contact RasterOps in Santa Clara, California, at 408/562-4200.—T.M.

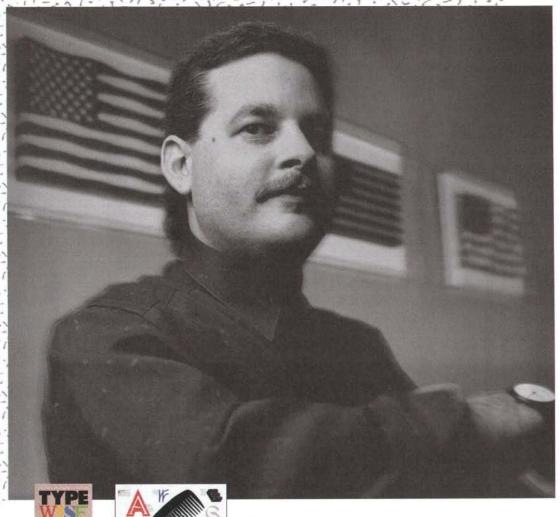
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RasterOps has unveiled the 24STV (top), which can combine 24-bit color, digital TV input, and graphics acceleration. The 24si is a 24-bit board and graphics accelerator for the Ilsi.

TOM GIBSO

# "We're very particular about how type looks. That's why we use QuarkXPress."











Rick Binger, Computer Designer Pentagram Design, San Francisco

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Pentagram is an international design partnership founded in 1972, with offices in San Francisco, London, and New York. The firm offers services in corporate communications, packaging, and environmental, exhibit, architectural, and product design.

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# Women of Color-In Color



Although the list of great women writers is long, men dominate in other arts, in-

cluding the visual arts. Where are the female Leonardos, Rembrandts, Van Goghs, or Picassos? How many of us can name even one? Despite the current success of a few women art stars like Jenny Holzer and Cindy Sherman, women still garner only a tiny fraction



Artist Betty Kano and multimedia designer Dana Bass. Bass's Women Artists of Color laser disc includes work by Kano.

of the art world's attention and awards. Galleries, museums, and critics note women of color even less.

Dana Bass took a step toward eliminating this cultural blind spot by creating Women Artists of Color, an interactive, color videodisc database of Latina, Native American, Asian-American, and African-American women artists. The disc includes 800 still images, supporting text such as artists' biographies, and 25 minutes of performances by and interviews with artists, all accessed with a SuperCard interface.

Women Artists of Color was Bass's

thesis project for a master's degree in Interdisciplinary Computer Science at Mills College. From the project's inception, Bass worked closely with Moira Roth, an art history professor at Mills and a champion of women artists of color. Most of the images on the disc are from Roth's slide collection of more than 1200 works by contemporary women artists of color.

A videodisc player and Macintosh II with Bass's work are permanently installed at the Mills College library in Oakland, California, where students and visitors can view it. The project, which was financed by an Apple Fellowship Grant, may eventually be published, but nothing is definite yet. For further information, contact Bass in Berkeley, California, at 415/527-4954.—Ann Garrison

# The VCR Network



Multimedia is not as easy as it sounds. Few multimedia devices—laser disc players,

video decks, audio mixers—can talk to each other. And even if they could, how would you drive a whole stack of devices from the Mac's two serial ports?

ARTI (Advanced Remote Technologies Incorporated) answers these questions with two product lines, one aimed at professional multimedia developers, and a new low-end line that lets amateurs into the game for about \$100 per device.

The ProNode, the professional product, connects devices to ARTI's Token-Ring-like Arnet, which supports up to 200 devices. ARTI supplies drivers for about 70 common and not-so-common devices including tape decks, switchers, lighting controllers, and even hydraulic robots. After you download the appropriate drivers, ProNodes control the devices. (The \$995 ProNode supersedes the earlier ARM/ARCHI system, though they can coexist on a network.) The ProNode



Diane Totura of 1st National Bank of Chicago's Telemedia Services. The bank's racks of video devices run on an Arnet.

# VIRUS X WATCH

Current viruses, Trojan borses, and worms affecting the Macintosh community.

## nCAM

Type: Virus

First listed in Virus Watch: 5/91

Info: An nVIR clone; infects applications and system files.

**Impact**: Nondestructive; can cause crashes.

# MDEF D

Type: Virus

First listed in Virus Watch: 5/91

Info: Infects applications and system files

tem files.

**Impact**: Nondestructive; can cause crashes.

# MODM and zero

Type: Viruses

First listed in Virus Watch: 3/91 Info: Both nVIR B clones; infect applications and system files. Impact: Nondestructive; can cause

crashes.

stores drivers in static memory, so you don't have to reload them at start-up, and can generate timing characters for cuing and dubbing. The \$1495 Pro-Node-V adds read-write Vertical Integral Time Code support.

ARTI's Video Publisher version 2.0, a \$695 HyperCard stack, coordinates all the devices on the Arnet and lets you access their features to do frame-accurate editing, run special-effects boxes, monitor a tape, or generate edit-decision lists. Other software, including MacroMind's Director 2.0 and MediaMaker, can also control an Arnet.

ARTI's low-end product, the MediaNode, lists for \$149. You can network up to 16 MediaNodes, each with one device such as a VHS deck, Super VHS, 8mm, Hi-8, laser disc player, or other consumer-quality device. The \$59 EditBuddy software supports creating clips, stringing them together, and writing them out to tape.

For more information about ARTI's products, call the company in Campbell, California, at 408/374-9044.—D.L.

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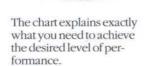
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Adding memory doesn't require technicians in lab coats. Just open your Mac, slide out the main circuit board and plug in your SIMMS. Our FREE video will give you STEP-BY-STEP installation instructions. Every type of Mac is covered and we think we've made it a breeze.

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To upgrade a 4-socket Mac Plus or SE to this amount of memory.	Do this: (Install in multiples of two only)
2 MB	Remove all four existing 256K SIMMs, install two 1 MB SIMMs, leave two sockets for future expansion.
2-1/2 MB	Remove only two 256K SIMMs, install two 1 MB SIMMs.
4 MB	Replace all four 256K SIMMs with four 1 MB SIMMs.
To upgrade an 8-socket Mac II, IIx, IIcx, oe SE 30 to this amount of memory.	Do this: (Install in multiples of four only.)
4 MB	Remove all four existing 256K SIMMs, install four 1 MB SIMMs, leave remaining sockets for future expansion.
5 MB	Keep existing 256K SIMMs, install four 1 MB in remaining sockets.
8 MB	Remove all four 256K SIMMs, install eight 1 MB SIMMs.

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an 80 ns chip responds faster than a 100 ns chip. The original Mac used relatively slow 150 ns memory chips. The 68020 processor reads 120 ns (or faster) chip, and the 68030 Macs like the speedier model.

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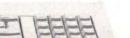
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QuarkXPress 3.0 provides an array of interactive palettes that make it simple for new and experienced users alike to create effective, high-quality publications. A document layout palette enables you to insert, delete, and move pages easily by dragging page icons. And the new Library palette provides an easy way to store text and graphic items for use whenever they're needed.

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ACC0440	Ultimate SE Carrying Case - Navy	
ACC0529	Ultimate Classic Carrying Case - Black	
ACC0528	Ultimate Classic Carrying Case - Navy	
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	Products	
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BND0013	PowerUser Carrying Case w/Free Cap	69
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more on one CD-ROM disk! Each font is password protected; to unlock the font to you need, simply call MacWAREHOUSE, pay the purchase price and we give you the password right over the phone. No more waiting for packages to arrive your new font is available to you immediately! You can choose to purchase an entire type family, or just the particular typeface you need. Purchase price of the CD-ROM disk includes two free fonts and Adobe Type

# Manager. \$49. FON 0351

Sony MED0031	Disks - 1.44 Mb High Density (3.5) 24
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Targus,	Ltd.
ACC0251	Imagewriter II Carry Case (black) 49
ACC0438	MacIlcx/ci Carrying Case - Black
ACC0252	MacPlus/SE Carrying Case (black) 65
ACC0250	MacPlus/SE- Ext Keyboard Carrying Case 79
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Absolute Solutions, Inc.

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Computer Associates FIN0044 ACC PAC Bedford Simply

Accounting 1.1

FIN0041

ChipSoft

Inman

BUS0016

FIN0013

Intuit FIN0043

# After Dark 2.0

(Berkeley Systems)
After Dark 2.0 prevents screen burn-in—and does it with style. In fact, any style you choose, including lightning bolts, meteors, abstract art, crawling worms, a jump to light speed, or a basic dimmer. New modules include a special version of Fish!, plus Flying Toasters, Super Nova, and Spotlight. Many modules now include sound effects. A major enhancement is System IQ, which monitors activity so that After Dark won't slow down long file transfers, database sorts, or backups.\$24.

## UTI 0119

Noio Pre		
BUS0133	For The Record 2.0	31
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FIN0097	MacInTax 1040 - 90	59
Telewar	e, Inc.	
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# MacPro Plus (Key Tronic) Key Tronic's new MacPro Plus

keyboard is compatible with all Macintosh computers. The enhanced 105-key layout includes Period/Comma lock capability, an interchangeable Caps Lock and Ctrl keys. Also, the connecting cable you need is offered at no extra cable you need is offered at no extra charge. The keyboard is backed by a limited lifetime warranty and unlimited toll-free product support. Includes offer for Tempo II, a keyboard macro package from Affinity Microsystems a \$149.95 value FREE! INP 0156 \$145.

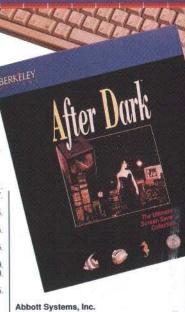
# **BUSINESS &** PRESENTATION

	INDENTATION	
A Lastin	g Impression	
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STA0008	StatView II 1.03	279.
STA0010	StatView SE+Graphics 1.03	
STA0022	SuperANOVA (MacII Family)	309.
MacPlu	s/SE- with Extended Keyboa	rd

Carrying Case (Targus)

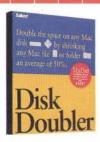
Pamper your Mac with a Targus case made of Zilicone treated nylon to give you waterproof durability and an impact absorbing high-density foam layer with a soft protective lining for complete protection. Cushioned shoulder pad and handles provide extra comfort and convenience. There's room for everything from your Mac including the new Macintosh Classic, a hard disk drive, and the extended keyboard to pockets for your mouse, floppies, cables, and pens. ACC0250 \$79. Full Mac line available in black. Some styles available in blue, burgundy, and platinum. Premier

Leather Case available (black) \$185. ACC 0482



BUS0131	Cheshire 1.0	63
Acius		
AT0045	4th Dimension 2.1	489
AEC Mai	nagement Systems	
BUS0129	FastTrack Schedule 1.5	139
AT0055	AEC Information Manager	409
After Ho	urs	
OAT 0076	TouchBASE	80
Aldus		
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	& Greene, Inc	
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DAT0064	FileMaker Pro	
3US0058	MacProject II 2.1	
3US0065	SmartForm Designer	289





# DiskDoubler 3.1

Compresses your files when saved and expands them when opened. Shrinks any file an average of 50%. It's like getting a new hard disk at a fraction of the cost. Version 3.1 retains icons of the original document, making DiskDoubler even easier to use. Works with documents, applications and more. \$45 UTI 0179



Empower I & Empower II

Empower I is a "front line" se curity software system that controls and monitors use of the Mac. Empower II provides resource access controls at the folder level and multi-user privileges for increased security. Empower II-\$155. UTI 0146



9600 Plus Modem The only V.32 Data Modem that gives you the ability to send and receive faxes using a 9600 Data Modem and a 9600 Send/Receive Group III Fax. Comes with MAcKNOWLEDGE Communications software. \$699 MOD 0052



## Design Your Own Home: Architecture or Interiors

Design your home from a li-brary of sample plans that calculate distances, diagonals, areas, and angles, then create the interior with a showcase of hundreds of furniture shapes arrangable in eight different views. When finished just print and begin building. \$65. ea.

DRI0205

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DRI0174	DaynaFile dual 360K (5.25) & 1.44 (3.5)	749
DRI0104	DaynaFile single 360K (5 1/4)	
Fujitsu		
DRI0186	800K Disk Drive - Fujitsu	99
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DRI0218	Drive 1200	259.
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DRI0140	Rapport	
Mass Mi	croSystems	
DRI0256	DataPak MO 512 MB	
	Read-write/optical	3425.

### MaccessCard Reader (ASD)

The MacessCard Reader requires FileGuard 2.5 software. The software can be configured so that without a registered MaccessCard or the combination of a MaccessCard and an access key, no one can gain access to your Mac. Cards packaged with the reader can be used or the system can be trained to recognize any ID card (Visa, company or student ID card). ACC 0539 \$319. See line listings for FileGuard 2.5.



# **EDUCATIONAL &**

	INSTRUCTIONAL	
Beacon	Technology, Inc.	
HYP0034	HyperBible International Version 2.0	129
HYP0035	HyperBible King James Version 2.0	129
Broderb	und	
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	n & Associates	
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	Pronunciation Tutor w/ Sound:	
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	French, German, Spanish or Italian	ea. 39

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MicroM		
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GRA0228		
	Software	
EDU0142		36
	Overseas (Full line availab	
· citton	VocabuLearn Level I or II: French	
	Hebrew, Italian, Japanese, Russia	
	Spanish	
Darron	al Training Systems (Full lin	
reisona	ar training systems (rull lin	e available)



## Scan 300/Color (Abaton)

This 24-bit color and grayscale scanner provides the image scanning power of the future without sacrificing the standards of today. It is capable of scanning color, grayscale, halftone and line art images in resolutions ranging from 72 dpi to 300 dpi. Works in both Macintosh and IBM environments with most popular graphics and OCR packages. Comes with Interface Kit and Adobe Photoshop. \$1899. INP 0157

GRA0243	QuickImage 24 Video Frame Grabber - II Call.
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DRI0305	Nova N80 80 Meg Drive
Optical A	Access International
DRI0251	Access CD
DRI0252	Access MF
MED0036	Access MF Rewritable Optical Cartridge 239.
Peripher	ral Land, Inc.
DRI0193	Infinity Dual 40Mb Removable 1875.
DRI0115	Infinity Turbo 40 Meg Removable 799.
DRI0154	Turbo Floppy 1.4 Drive359.
PowerU:	ser™
DRI0201	20 Meg External Hard Drive
DRI0202	30 Meg External Hard Drive
DRI0206	44 Meg Removable599.
DRI0203	40 Meg External Hard Drive
DRI0204	60 Meg External Hard Drive 449.

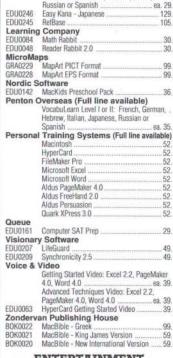
# Pocket Mouse (Asher)

Pocket Mouse uses a sophisticated, accurate, patented encoder technology found in aerospace instruments. Provides a 400 DPI resolution and features a lock button

for dragging. INP 0158

# Turbo Trackball

Get precise fingertip control in a space saving, ergonomic package design. Turbo Mouse offers twice the speed and accuracy in half the space. Both Pocket Mouse and Turbo Trackball come with manufacturer's lifetime warranty. \$59 INP 0051



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Artworx ENT0303	Bridge 6.0	2
	Publishing	
ENT0351	Talking Moose	2
Broderb		
ENT0259	Shufflepuck Cafe	2
	Where is Carmen Sandiego?ea	
Bulls Cit	ty Software	~
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Fontographer 3.2

Metamorphosis 1.5

Chessmaster 2100

The Hunt For Red October

**FONTS & APPPLICATIONS** 

Sir Tech Software, Inc.

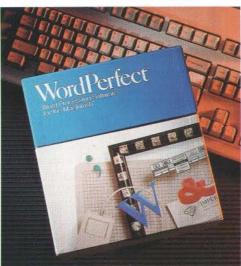
Spectrum HoloByte

(Symantec Corporation)
THINK C version 4.0 is the ultimate C environment. It takes programmers from idea to finished product faster than any other development environment of the Macintosh. THINK C version 4.0 is the only C development environment on

the Macintosh that supports object-oriented programming, even in the source-kevek debugger. The new THINK Class Library provides the building blocks to implements a standard Macintosh user interface, so programmers can quickly leverage the advantages of object-oriented programming. \$165. LNG 0001

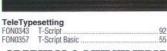
Broderb	und
GRA0156	TypeStyler
Dubi-Cii	CK
FON0081	MenuFonts 3.0
Pacific I	Data Products
INP0138	Pacific MacPage425.
Post Cra	
DTP0062	Effects Specialist
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UTI0169	UltraScript 119.
Tactic S	oftware
FON0265	ArtFonts

Altsys		
F0N0284	Metamorphosis v. 2.0	89.
Baseline	Publishing	
GRA0242	Color MacCHEESE	59.
<b>Bright S</b>	tar Tech, Inc.	
GRA0161	interFACE	249.
Claris		
CAD0029		
GRA0258	MacDraw II	289.
GRA0117	MacPaint 2.0	92.
Creative	Software	
GRA0240	Easy Color Paint 2.0	47
Deneba	Software	
GRA0075	Canvas 2.1	189.
GRA0187	UltraPaint	125.
Dream N		
GRA0105	Cliptures Vol 1 Business Images	69.
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Electron		
GRA0106	Studio/8	189.
GRA0231	Studio/32	449.
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GRA0221	MediaTracks <sup>TM</sup>	189.
GRA0222		319.
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CAD0024	Blueprint	219.
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Innovati	ve Data Design	
CAD0028	MacDraft 2.0	193.
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WordPerfect 2.0 for the Macintosh (WordPerfect)

Taking full advantage of the Macintosh interface, WordPerfect 2.0 is easy to use and completely compatible with industry standards. Features include improved graphics handing, drawing and editing capabilities, styles, newspaper and parallel columns, macros and macro editor, borders, sort, merge, 115,000-word speller/thesaurus search and replace and table of authorities. Other features include a Ruler with pop-up menus, Language Support and a file conversion utility that lets you transfer documents. \$299. WRD 0041



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3G Grap	hics
GRA0188	Images with Impact! Accents & Borders 1 65.
GRA0111	Images with Impact! Business 1
GRA0089	Images with Impact! Graphics
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CAD0033	Design Your Own Home-Interiors 65.
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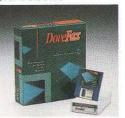
Ready Index

Produce efficient indexes for better organization on heavy-duty, clearreinforced pages with colored and numbered tabs corresponding to a colored and numbered table of contents. Just type or write on the master and use a copier machine to duplicate additionals. From \$1.50-3.00.



MacBible - New International Version

Revolutionize the way you study the Scriptures. Ideal for students, pastors, and scholars. Characteristics include a flexible word-and-phrase search mode, a verse mode for displaying any range of verses, and a count mode for showing statistical information about words. \$59. BOK 0020



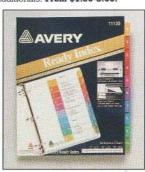
DoveFax Desktop

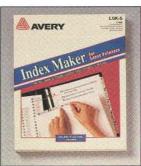
Turn your Mac into a multi-featured personal fax equipped to send and receive letters and documents anywhere in the world. DoveFax works quietly behind the scenes, automatically answers and receives faxes without interruption and redials until your fax has been sent. Combines a 9600 baud fax modern and 2400 baud data modern. \$299. MOD 0038

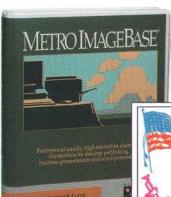


Metamorphosis Professional v. 2.0

The ultimate font conversion utility. Feature enhancements include conversion to PICT outlines, automatically hinted Truetype (Mac and PC), and PC PostScript Type 1. Also, generation of EPS and conversion of Type 3 to hinted Type 1 for use with ATM, \$89. FON 0284







IMIG

ImageBase packages contains at least 100 drawn by professional artists. (digitized at

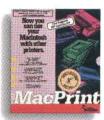
GRA0264 Freehand 3.0

NewsletterMaker Vol.1



access our on-line store, select "JUMP" from the menu and type "MacWarehouse.





### MacPrint 1.2

Easy-to-use software utility that lets you use most Mac appli-cations with any HP LaserJet, Desklet or compatible printer including the Series III. Prints text and graphics at the printer's maximum resolution, but does not support Postscript. Cal is included. \$95. UTI 0098 Cable



Over 200 templates to design Newsletters, Brochures, Cata-logs, Flyers, Business Stationery, and Business Reply Cards. Each one ready to use without worrying about measurements, crop marks, or registration marks. Publish magazine says "Exceptional, high recom-mended..." MacUserrated four and a halfmice! \$85. DTP 0063



# Multi-Ad Search

Multi-Ad Search is a graphic utility program that allows multi-users to create, catalog, manage and manipulate Macintoshbased graphics for placement into desktop publishing pro-grams. \$129. UTI 0199



# MacDraw II

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GRA0238	Master Paint	£1
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# HARDWARE & PERIPHERALS

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INP0143

CoStar

Typist	479.
LabelWriter	185.

## **ULTRA96** With Smartcom II (Hayes)

Hayes combines the V-series ULTRA Smartmodem 9600, modem cable, transformer, telephone cable, Smartcom II and Hayes Connect software giving you the finest in high-speed, automated communications, with modern sharing capabilities over AppleTalk networks. Included is a V-series cable to allow you to go from carton to communication quickly. \$929. MOD 0059

Hewlett I	Packard	
INP0096	HP DeskWriter - 2279A	759
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MON0007	Rival System for Mac SE/30	1199
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INP0007	ThunderScan Plus	199
1	NPUT & OUTPUT	
Abaton		
INP0157	Scan 300/Color	. 1899
INP0130	LaserScript Printer	. 1999

# MacDraw II 1.1 (Claris)

Create a variety of graphics in addition to regular drawings Use it for simple Desktop Publishing projects (fliers, invitations, business forms) Make desktop presentations. Create illustrations, logos, and maps. Or design floor plans, landscapes, and products.

MacDraw II prints everything from E size documents to color 35mm slides, and generates fourcolor separations. Comes with FREE MacPaint 2.0 and custom clip art. FREE upgrade to MacDraw PRO. A \$349 value. GRA 0258 \$298.





# TouchBASE (After Hours)

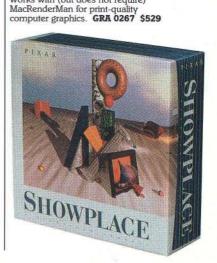
TourchBASE a database to manage personal contacts It combines power, functionality and speed with the handiness of a desk accessory. Prints labels, envelopes, fax covers, address books, and reports. Provides multi-user access over a network. Furnishes powerful searching, sorting, marking and much more. Easily imports data from other products such as FileMaker, HyperCard, Microsoft Works, and Excel. \$89. DAT 0076

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NP0126	MacTRAC ADB	75
INP0140	MacTRAC DB9	62
MicroTo	uch	
INP0084	The UnMouse	189
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INP0132	Systems Little Mouse ADB	75
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	Power Key	65

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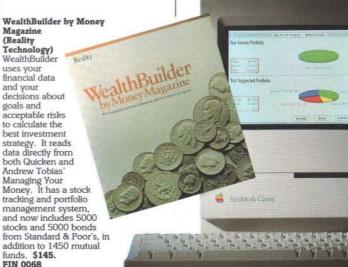
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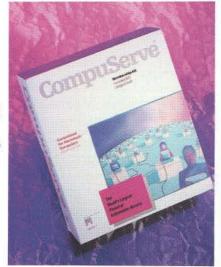


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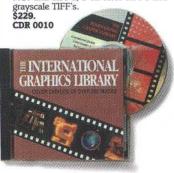
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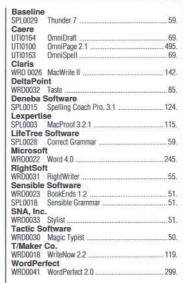


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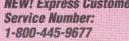
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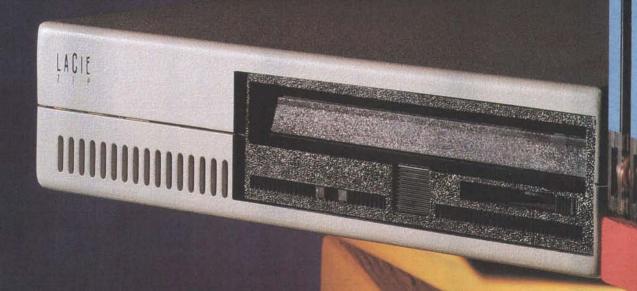
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# EXPANS Made Easy

Removable cartridges conveniently stretch your storage



by Tom Negrino

# ION

"Aaarrgh!"

Upon hearing the shriek of frustration, I hurried down the hall. Betty, our firm's graphic designer, was glaring and cursing at her Mac as though it were ... well, a PC.

"What's the matter?" I asked.

"I'm out of disk space again," she spat. "I remember thinking that 40 megabytes would be enough for me. But now that I have this new graphics program, my hard drive seems to have shrunk. I don't have enough room for my current files, much less older projects I'd like to keep around for reference. I'll have to order a bigger hard drive."

I smiled. "How about a drive that grows to as big as you need?" I asked.

"What do you mean?" she responded skeptically. "There's no such thing."

"Well, maybe not." I conceded. "But a removable-cartridge drive is almost as good."

Betty had fallen prey to a common problem. It's uncanny how a new hard drive's wide open spaces end up feeling like an overcrowded elevator after just a few months of use. Removable-cartridge drives offer an elegant solution—they grow to meet your needs.

For this article, I evaluated three kinds of cartridges: hard disks produced by SyQuest and Ricoh, and the flexible Bernoulli disk pro-

PHOTOGRAPHS BY MARK JOHANN

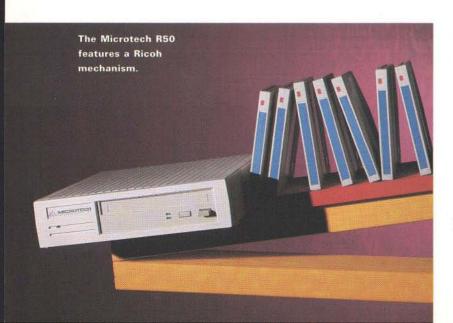
duced by Iomega. I judged them on speed, convenience, reliability, and price; and I compared software bundling by the more than 30 vendors who package the three cartridge types (see "Removable-Cartridge Drives Compared"). Overall, SyQuest drives—which offer the least expensive choices—proved the most sensible for most users.

# Range of Uses

Removable-cartridge drives offer virtually unlimited storage capacity; when you fill a cartridge, which holds 40MB to 50MB, simply eject it and put in a new one. These drives serve well as primary storage, since the Mac can boot from them and they are almost as fast as fixed hard drives. Like removable hard drives, cartridges can also serve as auxiliary storage or backup devices (see "Hard Drives to Go"). Although tape drives cost less per megabyte, cartridges store and access data much faster than do tape drives. Moreover, cartridge drives eliminate the extra step of restoring data from tape to the hard drive. Because cartridges can be mounted on the desktop, they make it easy to access archival data that you need to refer to occasionally but don't want cluttering up your main hard drive.

You can use floppies for archiving, of course, but consider that 1 cartridge holds as much data as 54 floppies with 800K capacity. Cartridges are much faster, more convenient, and more compact than floppies. With a cartridge drive, you may actually back up your main hard drive regularly, the way you keep meaning to do.

Some users set up separate cartridges for various categories of work; say, one cartridge for accounting, another for graphics, a third for a database. Still another way of using these units would be to let people who share a single Macintosh each maintain their own private cartridge, set up with the INITs, fonts, and programs that they prefer.



# SyQuest the Trailblazer

SyQuest removable-cartridge systems have been available for the Mac since early 1988. Custom Memory Systems (now defunct) and Mass Microsystems (which has prospered) pioneered the units. More than a dozen manufacturers now offer the drives, but all of these mechanisms and cartridges are supplied by SyQuest.

The systems come in two parts. The removable cartridge consists of a plastic shell that protects a hard platter (see "Mechanical Variations"). You can write-protect a cartridge by turning the red tab on the bottom of the cartridge. The drive has Ready and Access lights on the front panel.

To eject a cartridge, drag its icon to the Trash to unmount it from the desktop, then press the square stop button on the drive, which causes the cartridge to spin down and stop. Finally, move the load lever to the right, and the cartridge pops out. It takes about 10 seconds to spin down and eject a cartridge, and about 20 seconds to insert and mount it on the desktop.

A formatted SyQuest cartridge holds 42.2MB, and its speed, while not blazing, is more than adequate. The drives showed an access time of 24ms, only slightly slower than the Quantum 40MB hard drive that Apple ships in SE/30 and IIci machines. Compatibility between SyQuest drives supplied by different vendors is excellent.

## Setting the Pace

SyQuest drives have become a de facto standard for removable storage, especially in the graphics arena. Since desktop publishing and color graphics files can easily grow larger than 10MB, many designers and service bureaus have turned to Sy-Quest drives as a convenient way to shuttle huge files between the desktop and the Linotronic. But some users, such as multimedia mavens or those who generate giant QuarkXPress files with color photos, may create files too large to fit on the 42MB SyQuest cartridges. These folks have to resort to optical drives, or just haul their hard drives downtown. As Macworld went to press, however, PLI, Mass Microsystems, and MicroNet had just announced 88MB versions of the SyQuest drive-large enough to store most multimedia or graphics files. Those drives, which should be shipping by the time you read this, will read, but not write to 45MB SyQuest cartridges.

With so many manufacturers competing to deliver what is basically the same product, SyQuest vendors attempt to differentiate their offerings by price and by bundling extra software with the drives. Many manufacturers include several megabytes of shareware and public-domain software with their drives. As with any such potpourri, you'll trash some programs and find others to be occasionally useful—and some will be software gems that become your regular tools.

PLI includes a backup program, a print spooler, a disk optimizer, a disk-caching utility, a virus killer, and Casady & Greene's A.M.E. security software. La Cie provides an extensive bundle, including its excellent Silverlining formatting and partitioning software; Silverserver, which lets you share modems or other serial devices over a network; virus killers; demo versions of several commercial packages; and The Norton Utilities.

# Undependable?

SyQuest has come under fire for producing unreliable products. The claims center around cartridges' contamination by dust, and mechanism failures. In a standard hard drive, the platter and heads are sealed in an airtight chassis. Because the SyQuest cartridge must open its shutter inside the drive to admit the read-write heads, dust can enter the cartridge and cause bad sectors, read and write errors, and even head crashes. Not surprisingly, SyQuest dependability falls short of that of fixed hard drives.

One high-volume vendor told me that his company's field-failure rates for SyQuest drives are more than double the rate for Quantum fixed hard drives. SyQuest cartridge field-failure rates are higher still, he said. His company tests each SyQuest drive and cartridge—not just a statistical sample—before it goes out the door, and such testing prevents many failed drives and cartridges from reaching customers.

Several other vendors argue that careful attention to design, use of proper components (especially the power supply), and thorough quality-control usually keep SyQuest drive field-failure rates well within acceptable standards. But vendors that don't test every drive probably see a higher percentage return for repairs. Before you buy a particular brand of SyQuest drive, ask about the vendor's testing procedures.

When a SyQuest cartridge fails, it tends to accumulate a rapidly increasing number of errors. Signs that a cartridge is going bad include read or write errors when copying files, a high-pitched squeal, and trouble mounting the cartridge. When this happens, back up the cartridge if you can, and reformat it as soon as possible. In extreme cases, the cartridge may need to be replaced.

Prices for SyQuest units vary widely, from \$439 charged by MacLand to \$1399 for the Rodime drives. Each company uses the same mechanisms and cartridges. An obvious choice?

There are several reasons to consider paying more than the lowest price you can find. You may be more comfortable dealing with a local computer store that carries only a more expensive drive. And you may want to evaluate the amount and type of software provided. If purchased as separate programs, some software bundles cost

# HIGH-DENSITY FLOPPIES: WHERE ARE YOU?

few years ago Jasmine introduced the MegaFloppy, a 10MB (and later 20MB) drive based on a 5¼-inch Kodak floppy disk. Its sluggishness and media reliability problems suggest why Jasmine pulled the product off the market.

Insite Peripherals takes a different approach with a new technology, the *floptical* drive. This is a standard 3½-inch high-density floppy disk with optical-servo tracks embedded into the disk by a laser. Precision spacing of these tracks allows 20MB to be stuffed on the floppy—25 times as much as on a standard floppy.

The Insite drive will also read and write the lower-capacity Macintosh 800K and 1.4MB floppy formats, as well as the DOS 720K and 1.44MB sizes. As a SCSI device, the Insite floptical will hook up to the Mac easily, and the individual disks are expected to cost only about \$10.

So where can you get one? As *Macworld* goes to press, you can't. Insite is currently marketing its product to system integrators who will package the drive. An Insite floptical will probably hit the market sometime this spring, in the \$750 price range.

more than \$500, so paying \$100 more for a drive with an extensive bundle is often worth it.

If you have no need for extra software and no requirement for local support, then price is a good guide—as long as you feel confident that the manufacturer pretests its drives.

# The Ricoh Entry

Ricoh cartridges are the newest contender for the hearts and dollars of Mac users, having appeared on the market only within the past year. These units, now offered by GCC Technologies, Microtech International, Sumo Systems, and Univation, resemble the SyQuest drives in that they also use a removable hard disk cartridge.

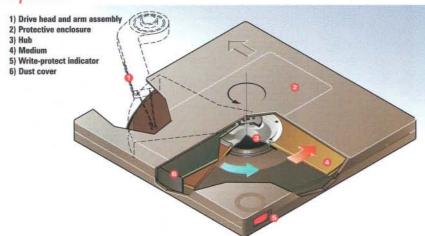
THE PRI	CE OF	EXPAN	SION		
Media Type	Formatted Capacity	Best Retail Price per Cartridge	Best Street Price per Cartridge	Best Retail Price per MB	Best Street Price per MB
SyQuest	42.2MB	\$68.00	\$69.00	\$1.61	\$1.64
Bernoulli	42.8MB	\$140.00	\$86.00	\$3.27	\$2.01
Ricoh	46.7MB	\$125.00	\$125.00	\$2.68	\$2.68
HD Floppy Disk	1.4MB	\$4.52	\$1.40	\$3.23	\$1.00

Because expandability represents a chief virtue of removable-cartridge drives, it's important to consider the cost of each technology in the long run. Let's say that you have a 40MB internal hard drive in your Mac, and that you buy a cartridge drive and use it for all three of its main functions: expanded storage, backup, and archiving rarely used data. You need three cartridges. The mail-order ads in the back pages of *Macworld* generally offer the best prices on media, and all three cartridge types are readily available.

A drive typically comes with one cartridge, so for two more cartridges, you would pay \$136 for SyQuest, \$258 for Bernoulli (actually, you can't buy single cartridges, only three-packs, so you're getting an extra here), and \$250 for two extra Ricoh cartridges. The Ricoh product is by far the most expensive, at street price, per cartridge and per megabyte; SyQuest is the least costly.

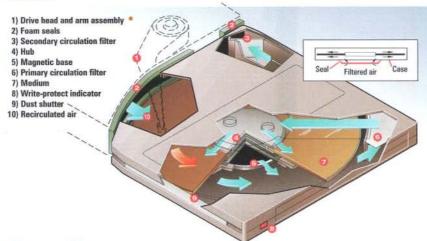
# **Mechanical Variations**

# SyQuest



The SyQuest cartridge has the most basic design of the three types of removable cartridges. The rigid-medium platter is surrounded by a simple plastic case and connected to a lightweight metal hub. A single, spring-loaded dust cover protects the medium from contamination while outside the drive, and opens to reveal the platter to the drive head when the cartridge is fully enclosed by the drive during operation. There are no air filters or seals to guard against incidental contamination while inside the drive. The head sweeps across the disk in the manner of a record player's tonearm and stylus, directly contacting both sides of the medium to read and write.

# Ricoh



The more complex Ricoh cartridge uses multiple air filters and seals to prevent contamination that can cause disk or head crashes. An air-flow system clears dust away from the platter. As with the SyQuest cartridge, the read-write head directly contacts both sides of the rigid medium in a sweeping motion. The sturdier Ricoh cartridge features a heavy, balanced platter hub, positioned on a magnetic base. A seal prevents contaminated air from reaching the medium from below, via the hub assembly (see detail).

# Bernoulli



Bernoulli cartridges closely resemble standard floppy disks. Bernoulli technology uses two single-sided platters. The read-write heads move laterally, unlike in the other two drives. The Bernoulli does not filter dust particles, but circulates air to move dust away from the media. Unlike in the SyQuest and Ricoh units, the readwrite heads do not actually contact the media, so head crashes cannot be caused by dust particles, and disk crashes are also rare. As seen in the detail, each platter flexes toward the head. An air cushion between the two floppy platters allows them to flex inward should a dust particle approach the head. The cartridge also locks in place while in use, preventing the loss of data that could result from accidentally removing the drive. This is necessary because unlike its competitors, the Bernoulli cartridge protrudes from the drive during operation.

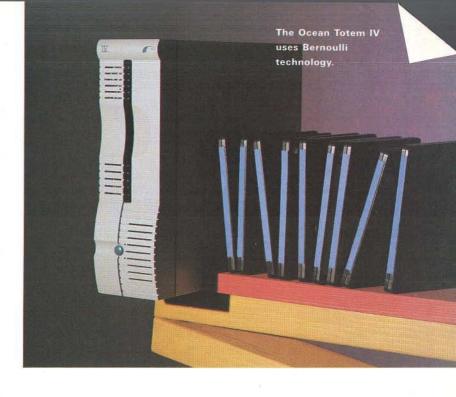
The rugged Ricoh cartridges, however, feature a mechanism that locks the platter's hub and keeps it from turning when the cartridge is outside of the drive, a shutter that's much more difficult to open than the SyQuest counterpart, and an air filter to keep particles out. Ricoh cartridges also hold about 4.5MB more data than the SyQuest ones, and format to 46.7MB.

Ricoh drives have a simpler eject sequence than the SyQuest units. Dragging the icon of the disk to the Trash unmounts it from the desktop and spins the cartridge down to a stop. The Eject button then pops the cartridge out. Pushing the Start button respins the drive if you wish to remount the cartridge before you have ejected it. Air seals prevent contamination of the platter while it is inside the drive.

# **Similar Performance**

The two Ricoh-based drives (from GCC Technologies and Microtech International) worked well. Both companies provide formatting software. And unlike some SyQuest vendors, both Ricoh distributors bundle an INIT that lets the Mac recognize and mount cartridges even without a cartridge inserted at start-up. Microtech adds a backup program and The Norton Utilities to the package, and GCC includes Symantec's SUM II, a print spooler for QuickDraw printers, an envelope-printing DA, and 4MB of shareware. Cartridges were perfectly interchangeable between the two manufacturers' drives.

The SCSI Evaluator speed tests showed the SyQuest drives to have a slight edge over the Ricoh units in read, write, and seek tests. But in real-world tests, copying and opening a standard application, the two types of drives performed almost identically (see "Cartridge Speed Tests").

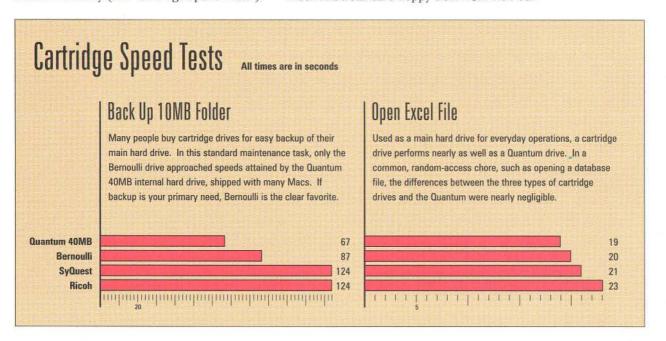


Ricoh claims that its sealed cartridge and drive are more reliable than SyQuest's. But as the drives were released only a short time ago, there isn't much consumer-market confirmation.

At \$1299 for the units from GCC and Microtech, you will pay triple the price of the cheapest SyQuest drive, and extra cartridges cost more, too (see "The Price of Expansion"). While both companies add extensive software bundles, these are not enough to offset the higher prices.

# Bernoulli's Flexible Disk

Bernoulli cartridges, made by Iomega, employ a fundamentally different technology. While Sy-Quest and Ricoh use rigid platters, a Bernoulli cartridge contains a flexible disk in a hard shell, much like a standard floppy disk. A 5½-inch Ber-



# REMOVABLE-CARTRIDGE DRIVES COMPARED

Company	Drive	Drive Price '	Media Price	Capacity <sup>2</sup>	Termination	SCSI Address	Software Included <sup>3</sup>	Drive/Med Warranty (in years)
SYQUEST DRIVES						4 4 1 1		
Alliance Peripheral Systems	APS-45R	\$59.00	\$72	45MB	external	DIP switches	F, PD	2/1
Club Mac	SyQuest 45	\$495.00	\$70	45MB	internal	push button	0	2/1
CMS Enhancements	MacStack Removable	\$999.00	\$179	45MB	internal	DIP switches	F	1/1
Cutting Edge	45MB Removable Cartridge Drive	\$1139.00	\$139	45MB	internal	push button	В, О	2/1
Data Enhancements	ProDisc 1	\$629.00	\$79	45MB	Internal 5	push button	D, F, PD	1/1
DPI	DPI 44 Removable	\$570.00	\$70	45MB	internal	dial	F	2/1
Ehman	45MB Removable Cartridge Drive	\$549.00	\$89	45MB	internal	push button	F	2/1
FWB	hammerDisk44	\$1195.00	\$119	45MB	external	push button	F. 0	1/1
Hard Drives International	PowerDrive Removable	\$575.00	\$79	45MB	external	push button	F	1/1
iDS Systems	iDS 45 Removable	\$599.00	\$79	45MB	switchable	push button	F, P, S, V 5	2/1
Jasmine Technologies	Removable 45	\$549.00	\$79	45MB	external	push button	F, PD	2/1
La Cie	ZFP 45R	\$898.00 5	\$99	45MB	internal	dial	F, N, O, PD, V	1/1
MacLand	SyQuest	\$439.00	\$68	45MB	internal	push button	F. 0	1/1
MacProducts USA	MagicDrive 45 Removable	\$499.00	\$69	45MB	external 5	push wheel	B, F, PD, 0	2/1
Mactown	DataStor	\$499.00	\$89	45MB	internal	dial	F	1/1
Mass Microsystems	DataPak <sup>7</sup>	\$1199.95	\$129	45MB	internal	push button	D, F, PD, 0	2/1
Mass Microsystems	DataPakDuet <sup>7</sup>	\$2149.95	\$129	90MB *	internal	push button	D, F, PD, 0	2/1
Mass Microsystems	DataPak IIc *	\$1199.95	\$129	45MB	internal	push button	D, F, PD, 0	2/1
Mass Microsystems	DataPak II 10	\$1239.95	\$129	45MB	internal	push button	D, F, PD, 0	2/1
Mass Microsystems	DataPak Ilduet 10	\$2219.95	\$129	90MB <sup>8</sup>	internal	push button	D, F, PD, 0	2/1
MicroNet Technology	MR-45	\$995.00	\$129	45MB	external	push button	F	1/1
Mirror Technologies	RM42	\$617.00	\$89	45MB	external	push button	B, F, 0	2/1
Optima Technology	DisKovery 45R	\$995.00	\$149	45MB	external	push button	F, 0	1/1
PLI	Infinity40 Turbo Economy	\$899.00	\$129	45MB	switchable	dial	F, PD	1/1
PLI	Infinity40 Turbo	\$999.00	\$129	45MB	switchable	dial	B, F, PD, O, V	2/1
Procom Technology	MRD 40	\$995.00	\$145	45MB	external	dial	911, F, V	1/1
Relax Technology	Relax Mobile 42	\$799.00	\$119	45MB	external	push button	F, 0	2/1
Rodime Systems	R45 Plus	\$1399.00	\$149	45MB	internal	push button	F	2/1
Ruby Systems	StarDrive 45RX	\$580.00	\$75	45MB	internal	step switch	F	1/1
Third Wave Computing	45R	\$599.00	\$72	45MB	internal 5	push button	F	2/1
Third Wave Computing	45DR	\$1099.00	\$72	90MB <sup>8</sup>	external	push button	F	1/1
Total Peripherals	TP44-R	\$739.00	\$99	45MB	internal	push button	F	1/1
RICOH DRIVES	M/M/M	4.5000				- Constitution of the Cons		
GCC Technologies	UltraDrive 50R	\$1299.00	\$129	50MB	external	push button	F, PD, O, S	2/2
Microtech International	Microtech R50	\$1299.00	\$129	50MB	external	push button	B, D, F, N, X	2/2
Sumo Systems	SSER50	\$1300.00	\$130	50MB	external	push button	F	1/1
Univation	050	\$1295.00	\$125	50MB	internal	push button	F	1/1
BERNOULLI DRIVES		7.20.00	4144		A STATE OF THE STA	August august		
Iomega Corporation	Bernoulli Tranportable 44 11	\$1259.00	\$140 12	44MB	switchable	push button	F	1/5
Iomega Corporation	Bernoulli Portable 44 11	\$1699.00	\$140 13	44MB	switchable	push button	F	1/5
Iomega Corporation	Bernoulli Dual 11	\$2399.00	\$140/\$90 12	65MB 14	switchable	push button	F	1/5
Ocean Microsystems	Totem IV	\$1350.00	\$140	44MB	external	push button	F, M	1/5
Ocean Microsystems	Totem IIID	\$2350.00	\$140	88MB <sup>8</sup>	external	push button	F, M	1/5

<sup>1</sup> List prices; street prices through dealers may be lower. <sup>2</sup> Unformatted capacity. Actual formatted capacities are 42.2MB for SyQuest, 46.7MB for Ricoh, 42.8MB for Bernoulli. <sup>3</sup> 911 = 911 Utilities, B = backup, D = demo commercial software, F = formatting, M = MacTools Deluxe, N = The Norton Utilities, O = Other, P = Print spooler, PD = public domain and shareware, S = SUM II, V = virus killer, X = Mac-MS DOS partitioning software. <sup>4</sup> Also ships in a dual drive format, with one fixed drive, one removable. <sup>5</sup> External option available <sup>6</sup> S and V cost \$30 extra. <sup>7</sup> Macintosh Plus/Classic/SE footprint. <sup>8</sup> Two drive mechanisms in one cabinet. <sup>3</sup> Macintosh Ilcx, Ilci footprint. <sup>10</sup> Macintosh Il, Ilx, Ilfx footprint. <sup>11</sup> Requires one of two Mac-interface cable/software packages for \$50 or \$130. <sup>12</sup> Double-sided/single-sided cartridge. <sup>13</sup> Single cartridge price. Sold only in three-pack of cartridges for \$420 list. <sup>14</sup> Dual drive, using one single-sided, one double-sided cartridge.

noulli cartridge, which holds 42.8MB of data after formatting, looks like a beefy floppy.

Iomega claims that a flexible disk prevents head crashes and increases reliability, and Iomega backs up its boasts with a five-year warranty on media. And these drives are fast. We found the Iomega unit to be superior to any of the SyQuest or Ricoh drives in file-copying tests.

I tested Bernoulli drives from the two manufacturers that offer them: Iomega, which pioneered the technology, and Ocean Microsystems, a licensee. The Ocean Totem IV is an attractive unit that performed well. The Iomega Transportable 44 has switchable SCSI termination, a feature that I wish all SCSI peripherals included, because it eases the torment of proper SCSI termination.

As with most other vendors of removable systems, Ocean and Iomega include an INIT that enables the Mac to mount cartridges after it has been turned on. The Ocean drives ship with one cartridge; the Iomega units with three.

Unlike the SyQuest and Ricoh products, Bernoulli cartridges require a lengthy formatting and testing procedure, which takes almost 20 minutes per cartridge. Of the two Bernoulli vendors, Iomega includes markedly better formatting and testing software. Iomega allows you to switch to another program under MultiFinder while the formatting and testing takes place in the background. Ocean's software ties up the Mac the whole time that it's formatting a cartridge.

# Mixed Blessing

The Bernoulli drives provide equal amounts of pleasure and frustration in use. In my tests, the cartridges mounted onto the desktop faster than the Ricoh and SyQuest units, and seemed as fast as a hard drive. I used them to back up my 40MB hard drive, using both Retrospect and DiskFit software. The Bernoulli's speed and convenience made the chore almost fun. Switching cartridges is also easier than with the other two formats, since you don't have to wait as long for the Bernoullis to spin down, eject, and spin up again.

Even with their fine performance, the Bernoulli units have some serious drawbacks. First and foremost, they're pricey. The Iomega Transportable 44 lists for \$1259, nearly three times as expensive as the MacLand SyQuest drive. And Bernoulli drives are noisy, especially when accessing the disk.

The drives are also heavy—a problem for Iomega, which has introduced transportable and portable (battery-operated) versions of the unit. The transportable version weighs in at 12 pounds. Despite the handle, the portable unit's 14 pounds (with battery) are too much for the average traveler. Add a 16-pound Mac Portable, then wait for the backache. While preparing this article, I needed to move about 30MB of data from home to my office. Rather than lug along the Iomega Transportable 44, I ended up copying the data onto a SyQuest cartridge and putting the La Cie drive—about 6 pounds—into my briefcase.

Iomega has a large installed base in the IBM PC-compatible market, and has periodically introduced Bernoulli products for the Mac that range in capacity from 10MB to the current 44MB. The latest version, although positioned to compete favorably in capacity and speed against the SyQuest unit, faces an uphill battle because of its high price.

# Which to Buy?

Any of these drives will work well for you if you never exchange files with other Macintosh users.

# HARD DRIVES TO GO

emovable-cartridge drives aren't the only option if you want to carry data with you. Removable hard drives, such as Image South's SneakerNet, Z Microsystems' Tranzpak, and Mega-Drive from Mega Drive Systems, contain the same type of sealed hard drive that is normally installed inside a computer. These units consist of two parts: a cabinet, which holds the power supply for the drive; and the hard drive itself, which comes in a shockmounted case that plugs in to the cabinet.

Removable hard drives share the advantages of removablecartridge drives, and offer additional selling points. Since the drive mechanism is sealed, reliability should be superior to any of the cartridge units. Moreover, most hard drives are faster than the times we clocked for the cartridge drives.

And removable hard drives can be much larger—up to 1.3GB for a version of the Tranzpak. Users with high data-security requirements appreciate being able to work on a removable hard drive during the day, then remove the drive and lock it up in a safe at night.

On the negative side, to move data from place to place you need to buy an extra cabinet for the second location. Adding more capacity is also expensive. And because each company uses its own plug scheme, the drives and cabinets from different manufacturers aren't interchangeable. For most of us, a SyQuest or Bernoulli drive represents a cheaper and more convenient option than a removable hard drive.

All three formats demonstrated comparable performance, and although all had their quirks, they were fairly easy to set up and use.

On balance, the best removable choice for most people remains a SyQuest drive. Despite some legitimate concerns over reliability, there are so many drives in use that the SyQuest format has become the standard with service bureaus, and increased production has brought the cost of some drives, with several cartridges, well under \$1000. The fast and easy-to-use Bernoulli technology is my second choice in a removable drive. But the noise bothered me, and I cringe at the thought of tightening my belt a notch to buy, then feed, a Bernoulli drive. Extra Bernoulli cartridges run about 25 percent over the cost of SyQuest cartridges.

Ricoh has a tough road ahead in its attempt to gain market share. The Ricoh products cost considerably more than the SyQuest products, with no significant performance advantage. And Ricoh cartridges are incompatible with the more common SyQuest machines. Considering that Ricoh's claims of better reliability remain unproved, SyQuest remains the favorite.

See Where to Buy for contact information.

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# Use Macworld Lab tests, not your intuition, to track down the best monochrome monitor ♦ by Robert Eckhardt

Photographs by Robin Ginsberg / screen image by Jock McDonald

town of Sleepy Hollow, schoolmaster Ichabod Crane was terrorized by a mysterious, headless horseman. Totally unnerved, Crane left Sleepy Hollow, his job, and his beloved for good. As I look at this year's batch of monochrome (blackand-white and gray-scale) monitors, I find it easy to sympathize with Ichabod Crane. A headless Macintosh is not nearly as terrifying as a headless horseman, of course, but determining which type of monitor should sit atop (or beside) your

Mac can be a frightening experience. While you're not likely to leave town or lose a loved one if you fail to pick the correct monitor, you may waste a lot of money, work less productively, or strain your eyes unnecessarily.

On the following pages, I help you put the right monochrome head on top of a Mac II, or a second head beside a Mac Plus, Classic, SE, or SE/30. The overall quality of the systems Macworld Lab and I tested was higher than ever—so high that it was often necessary to make fine

# Solving the Monitor Mystery

distinctions to choose among them. We submitted 38 black-and-white and gray-scale monitor systems—board-and-monitor combinations from a single vendor—to a battery of objective measurements and subjective evaluations. (Although it is possible to buy monitors and boards separately, we chose to test and report on

object-oriented drawing. In addition, since it has to keep only two balls in the air at one time, rather than 256, a black-and-white monitor is faster and more responsive.

Next, I divided the monitors by size. In comparison to a compact Mac's 9-inch diagonal screen, small 12-inch to 15-inch displays aren't rethe tube size). Despite their name, most cannot display a full two pages. Displays with the smaller dimensions chop off about 1 inch top and bottom and 2 inches right and left; those with the larger dimensions lose about 1 inch right and left. Nonetheless, two-page monitors are prized by people who produce newsletters and

other periodicals, work on very large spreadsheets, or create large or complex graphics. As with real estate, however, the greater acreage demands a premium price.

When purchasing a monitor, first narrow your choices by dividing up the monitor pie just as I have and determining which slice appeals to you. Next, look more closely at the choices available within that slice. Eliminate those monitors that are incompatible with your Macintosh, then check out the price and quality of the finalists. Price is straightforward (although street prices can be significantly lower than suggested retail). Quality is quite another matter, however, since it is the sum of many

parts: focus, contrast, brightness, distortion, and phosphor color.

For the budget-minded, PCPC's solid ShadowGraph (left) is an excellent bargain in the two-page gray-scale display category. For those who don't mind spending a bit more, Sigma Designs' amber-colored SilverView Grayscale is high on our list of favorites.

whole systems because the best price is usually obtained in a system purchase, and because most people prefer the simplicity and convenience of one-stop shopping.) The results of our tests are reported below.

# First Cut

Faced with so many display systems, the first thing I did was subdivide them into groups based on gray levels. Gray-scale monitors can display up to 256 shades of gray, while blackand-white monitors can display only two (black and white). Gray-scale adds significantly to the cost of a display system but is essential if you work with scanned photos or many kinds of PostScript art. Black-andwhite systems are less expensive and perfectly adequate for tasks that occupy most of the workaday world: word processing, number-crunching, data processing, and bitmapped and

ally so small. With pixel dimensions of 640 by 480, these displays can't accommodate a full page either vertically or horizontally, but they're large enough for many people (including me), and the price is low.

Unlike most monitors, those with full-page displays orient their 15-inch screens vertically. Most monitors in this class have pixel dimensions of 640 by 870 (plus or minus a pixel or two) and can display a full, US Letter–size page. Wordsmiths and others who think in 8½-by-11-inch chunks find full-page displays a nice compromise between the somewhat confined small displays and the more expensive two-page displays.

Two-page displays have, for the most part, 19-inch and 21-inch screens and fall in two pixel-dimension groups: 1024 by 768 and 1152 by 870 or thereabouts (the pixel dimensions don't necessarily correspond to

# Two-Page Black-and-White Displays

The 14 two-page black-and-white displays we reviewed range in price from about \$900 (Ehman's Two-Page Monochrome display and Mirror Technologies' PixelView II) to about \$2400 (Radius's TPD/21). They range widely in phosphor color, too, from the strong blues of the MegaGraphics Rival and Radius's TPD/21 to the noticeably amber L-View and SilverView from Sigma Designs and the Viking 3/72 M from Moniterm. The remaining monitors-such as Dotronix's MegaScreen 21" and RasterOps' ClearVue/II and SE (see "Quality Tests")-are a more neutral white.

In our subjective evaluation, brightness and contrast rate a good or better on almost all the monitors. For instance, although Macworld Lab



# **Quality Tests**

# Brightness

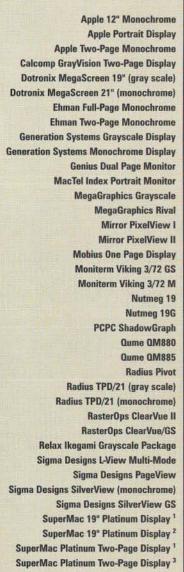
The brighter a monitor is, the more flexibility you have in adjusting it to your environment. Also, most people prefer a bright monitor. For each monitor, we turned the brightness up as high as it would go without showing scan lines. We then measured brightness using a Minolta luminance meter. The brightest monitor was the Qume QM880 at 59.54 footlamberts; the dimmest, the Apple Two-Page Monochrome at 19.04 footlamberts. All of the monitor test results were indexed relative to the QM880.

# Contrast

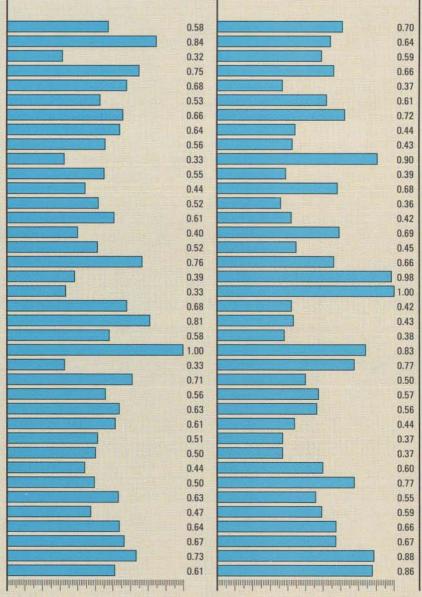
The better a monitor's contrast is, the better you can see details in light or dark areas of an image. High contrast also makes a monitor more appealing to look at. To measure contrast, we displayed five white squares on the monitor—one in each corner, and one in the center. We used a Minolta luminance meter to measure the ratio of the white square to the black background beside the square. We then averaged the ratios. Moniterm's Viking 3/72M had the best contrast ratio at 10.08; MegaGraphics Grayscale had the worst at 3.63. All of the monitor test results were indexed relative to the Viking 3/72 M.

# **Phosphor Color**

Although the monitors reviewed are black and white or gray scale, each has a distinctive color tint. Monitors that subjectively appear closest to paper white are usually a light blue according to our test instruments. The colors below are representative of the tints of the monitors we tested.



<sup>&</sup>lt;sup>1</sup> Monochrome Card. <sup>2</sup> Spectrum/8 Series III.





<sup>3</sup> Spectrum/8 PDQ.

# TWO-PAGE BLACK-AND-WHITE MONITORS COMPARED

Company	Dotronix	Dotronix	Ehman	Generation Systems	Genius Technologies	MegaGraphics	Mirror Technologies	Moniterm Corporatio
Monitor name	MegaScreen	MegaScreen	Two-Page	Monochrome	Genius	MegaGraphics		
	19*1	21"	Monochrome	Display	Dual Page Monitor	Rival	PixelView II	Viking 3/72
System price (board and monitor)	\$1499	\$1699	\$899	\$1519	\$1395	\$1698²	\$897	\$1295
Mac SE and SE/30 compatible	•/•	•/•	0/0	0/0	0/0	0/0	0/0	0/0
Mac II compatible	•	•	•	•	•	•	•	•
Other Mac compatibility	none	none	none	Classic, LC, Portable	none	Plus, LC, Portable	Plus, Classic	none
Diagonal size (in inches)	19	21	19	19	19	19	19	19
Active area (w × h, in inches)	13.7 × 11.0	15.2 × 11.3	13.9 × 10.7	14.2 × 10.6	14.2 × 10.8	13.8 × 11.0	14.2 × 10.7	14.2 × 10.
Pixel dimensions	1024 × 768	1152 × 872	1024 × 769	1024 × 768	1152 × 872	1024 × 826	1024 × 768	1024 × 76
Pixel density (in dpi)	72	75	72	72	72	75	72	72
Vertical refresh rate (in Hz)	75	71	78	783	75	75	78	78
Antiglare treatment		•4	0.	•	0	•	•	•
Tilt-and-swivel stand included	•	•	•	• ***	•	•	•	•
Special features for compact Macs								
Use both screens	•	•	•	•	•	•	•	•
Adjust cursor crossover point		•	0	0	•	•		•
Display same image on both screens	0	0		0	0	•	0	0
Warranty period (in years)	1 1	1	1	1 3 388	1	2	1	1
Extended warranty available	•	•	0	0	0	•	0	•

• = yes; 🔾 = no. ' System was not tested by Macworld Lab. <sup>2</sup> Price is \$1848 for the Mac Plus version. <sup>3</sup> 75Hz when used with the Classic. <sup>4</sup> This feature is optional.

tests rate Genius Technologies' Genius as having the worst contrast relative to its black-and-white competitors, we still find it acceptable for viewing. In Lab tests, SuperMac Technology's Platinum Two-Page Display stands out for having not only the highest brightness rating but an

above average contrast ratio as well. On the other hand, Sigma Designs' L-View Multi-Mode, the Viking 3/72 M, and Generation Systems' Monochrome Display appear too dim to us. Avoid them if you work in a bright office or use a monitor for public demonstrations.

Distortion in this group is less of a problem than it once was. As we have found in past years, the

upper corners of the active area often bend slightly out of shape and sometimes one side arches or bows slightly, but even the worst in this group of monitors—the SilverView and the MegaGraphics Rival—aren't bad enough for us to recommend against buying them.

Focus—a subjective quality we tested with squinty eyes and a screen full of text—varies from monitor to monitor as well as from one part of the screen to another. With large monitors, focus is most often a problem along the edges. The monitors with the best focus include the L-View

In our subjective
evaluation, brightness and
contrast rate a good or
better on almost all the
monitors

and the SilverView, the Radius TPD/21, SuperMac's 19" Platinum Display, and the Genius. The only displays unacceptable for long hours of close work are Nutmeg Systems' Nutmeg 19 and Moniterm's Viking 3/72 M.

Virtually all two-page black-andwhite displays have pixel dimensions of 1024 by 768 or thereabouts. The odd monitors out are the SilverView (at 1152 by 870), the MegaScreen 21" (at 1152 by 872), and the L-View Multi-Mode, which can display six different pixel dimensions between 512 by 384 and 1664 by 1200. The L-View Multi-Mode accomplishes

this trick by changing pixel densities, from a low of 36 dpi to a high of 120 dpi. Otherwise, most two-page black-and-white displays have pixel densities between 72 and 77 dpi.

Overall, Macworld Lab members and I agree that the Ehman Two-Page Monochrome is a remarkable bargain. The Genius, which is slightly more expensive, comes

in a close second in the budget category. In the money-is-no-object division, our favorites are the SilverView and the 19" Platinum Display.

## Two-Page Gray-Scale Displays

We tested 14 two-page gray-scale displays, 5 with pixel dimensions in the

Moniterm Corporation	Nutmeg Systems	Radius	Radius	RasterOps Corporation	RasterOps Corporation	Sigma Designs	Sigma Designs	SuperMac Technology	SuperMac Technology
Viking						L-View		19" Platinum	Platinum Two-
3/2400 M	Nutmeg 19	TPD/19 1	TPD/21	ClearVue/II and SE	ClearVue/XL 1	Multi-Mode	SilverView	Display	Page Display
\$2090	\$1499	\$1990	\$2390	\$1795	\$2195	\$1999	\$1999	\$1898	\$2298
•/0	0/0	0/0	0/0	•/0	0/0	0/0	0/0	0/0	0/0
•	•	•			•	•	•	•	•
none	none	none	none	none	none	LC	none	none	none
24	19	19	21	19	21	19	21	19	21
18.0 × 13.0	14.2 × 10.7	14.0 × 10.7	15.5 × 11.9	14.1 × 10.4	15.0 × 11.2	14.0 × 10.1	16.0 × 12.0	14.2 × 10.6	15.0 × 11.2
1280 × 960	1024 × 768	1152 × 882	1152 × 882	1024 × 768	1152 × 870	512 × 384 to 1664 × 1200	1152 × 870	1024 × 768	1152 × 870
72	72	82	74	72	77	36, 46, 60, 72, 92, 120	72	72	77
66	78	70	70	72	75	63 to 92	73	75	75
•	•	0	0	•	•	•	0	•	•
0	•	•	•	•	•	•	•	•	•
•	•		•		NA	Ó	•	NA	NA
•	•	•	•	•	NA	0	0	NA	NA
0	0	0	0	•	NA	0	0	NA	NA
1	1	1	1	1	1		1		1
•	0	0	0	•	•	0	0	0	0

1152 by 870 size (SuperMac Technology's Platinum Two-Page Display, Radius's TPD/21, Sigma Designs' SilverView GS, Apple's Two-Page Monochrome, and Calcomp's Gray-Vision Two-Page Display), and the remainder in the 1024 by 768 range. Again, most pixel densities range from 72 to 77 dpi. The price spread is much greater in this group, ranging from \$1595 (for PCPC's ShadowGraph) to \$3195 (for Calcomp's Gray-Vision Two-Page Display).

In terms of phosphor color, Relax's Ikegami Grayscale Package, Radius's TPD/21, Apple's Two-Page Monochrome, and PCPC's Shadow-Graph tend toward blue. The Platinum Two-Page Display, the Gray-Vision Two-Page Display, and the SilverView GS tend toward amber (see "Quality Tests").

Subjectively, the Radius TPD/21 is not bright enough for us. But the Apple Two-Page Monochrome is even less bright—dim enough, in fact, to quickly tire the eyes in bright ambient light. The brightest monitors are the Nutmeg 19G, the Calcomp Gray-Vision, the Dotronix MegaScreen 19", and SuperMac's 19" Platinum Display.

Despite its dimness, the TPD/21 ranks at the top, along with the 19" Platinum Display, in subjective tests of contrast. In general, our lab tests show that gray-scale monitors rank lower on contrast than black-and-white ones.

The active areas of the gray-scale monitors are all slightly atilt, the Dotronix MegaScreen 19" so much so that the top left edge of the menu bar is cut off. Other, minor distortions are visible in almost all monitors, the upper left corner being, as usual, the most troublesome. Overall, the worst offenders are the SuperMac Platinum Two-Page Display (which has a wavy upper border), Sigma Designs' Silver-View Grayscale (which has a pronounced bow at the top), and the Dotronix 19". Less severe distortions appear in the MegaGraphics Grayscale (whose bottom border droops) and the Calcomp Gray-Vision (which curves noticeably at the sides).

While we can live with most of these distortions (the tilt of the Dotronix being a possible exception), we cannot say the same for the focus problems that some monitors display. Focus is best on the SilverView Grayscale, SuperMac's 19" Platinum Display, RasterOps' ClearVue/GS, and the Radius TPD/21. At the other extreme, SuperMac's Platinum Two-Page Display, Calcomp's Gray-Vision, and the Nutmeg 19G are out of focus for considerable distances from the right and left edges—so much so that we have doubts about their long-term use with text-based applications.

Altogether, for the budget minded, Lab members and I recommend either PCPC's ShadowGraph or Relax's Ikegami system; both offer reasonable quality and rock-bottom prices. There is less agreement among us concerning the money-is-no-object category. The SuperMac 19" Platinum Display tops several lists of favorites (it's definitely the one I recommend); the SilverView Grayscale tops others. And if we were asked which monitors in this group to avoid, we would pick two: SuperMac's Platinum Two-Page Display and the Nutmeg 19G.

# **Full-Page Displays**

We tested eight full-page display systems, one of which, Radius's Pivot, doubles as a small horizontal display by rotating on its axis. These systems

# Solving the Monitor Mystery

# TWO-PAGE GRAY-SCALE MONITORS COMPARED

Company	Apple Computer	Calcomp	Dotronix	Dotronix	Generation Systems	MegaGràphics	Moniterm
Monitor name	Tvvo-Page	Gray-Vision Two-	MegaScreen	MegaScreen	Grayscale	MegaGraphics	Viking
	Monochrome	Page Display	19"	21"1	Display	Grayscale	3/72 GS
System price (board and monitor)	\$2797	\$3195	\$2065	\$2290	\$1999	\$2548²	\$1990
Mac SE/30 and II compatible	- O/ <b>●</b>	0/0	0/0	0/0	0/0	0/0	0/0
Diagonal size (in inches)	21	21	19	21	19	19	19
Active area (w × h, in inches)	15.0 × 11.3	15.0 × 11.3	13.7 × 11.0	16.0 × 12.0	14.2 × 10.6	13.7 × 11.0	14.2 × 10.5
Pixel dimensions	1152 × 870	1152 × 870	1024 × 826	1152 × 872	1024 × 768	1024 × 826	1024 × 768
Pixel density (in dpi)	77	72	75	75	72	75	72
Vertical refresh rate (in Hz)	75	75	69	71	75	70	75
Antiglare treatment	•		<b>•</b> ¹	01	•		•
Tilt-and-swivel stand included	•		•	•	•	•	•
Special features for compact Macs							
Use both screens	NA	NA	•	•	NA NA		•
Adjust cursor crossover point	NA	NA	•	•	NA		•
Display same image on both screens	NA	NA	0	0	NA	•	o .
Warranty period (in years)	1		1	1	1	2	1
Extended warranty available	•	0	0 10	0	0	•	•

<sup>• =</sup> yes; 🔾 = no. 1 System was not tested by Macworld Lab. 2 Price is \$2598 for the SE/30 version. 3 Price is \$1695 for the SE/30 version. 4 This feature is optional.

range in price from \$499 for Ehman's Full-Page Monochrome to \$1840 for Radius's gray-scale Pivot. Since they are intended primarily for text work, most full-page displays are black and white. Exceptions are Radius's Pivot, which displays up to 16 shades of gray, and Apple's Portrait Display and Qume's QM885, which can display

256 gray shades. The majority of portrait displays also have pixel densities of 78 or 80 dpi. The Nutmeg/Xerox Full Page Display, Qume's QM885, and MacTel's Index Portrait Monitor use a more standard 72 dpi; and Sigma Designs' PageView can switch among pixel densities of 72, 80, and 88, with corresponding pixel dimensions of 576 by 768, 640 by 870, and 704 by 940.

Differences in phosphor color are not nearly so noticeable as in the two-page displays (see "Quality Tests"). Apple's Portrait Display and the Qume QM885 tend toward blue, while the rest display minor variations on a bluish white. The most visually appealing of these is Mobius Technologies' One Page Display. In terms of

brightness, all the full-page displays are acceptable. Among the group, the Apple and Mobius monitors stand out as the brightest, while MacTel's Index, Mirror Technologies' PixelView I, and Qume's QM885 are the dimmest. Contrast is also good on most monitors; in Macworld Lab tests, all of the full-page displays scored in the middle

With one exception, all the portrait displays have very good focus—a cut above that in two-page displays

of the pack or better. Subjectively, however, we thought that the Pixel-View I and the Index fall below par, the PixelView I especially so.

Generally, distortion along the sides of full-page displays is more noticeable than in two-page displays. Although Sigma Designs' PageView has the most noticeable distortion, none

of these departures from true linearity are distressingly distracting. What I do sometimes find unpalatable, however, is the curvature of the long axis of the video tube itself. The Qume, Sigma Designs, Apple, Radius Pivot, and Mobius portrait displays all use superflat tubes that largely avoid the problem. The MacTel, Ehman, and

Mirror displays, on the other hand, use a more convex tube, which makes the screen appear as if it were bending over backward; if you're considering buying one of these three, check to be sure the curve of the screen doesn't irritate you.

With the exception of Mirror's PixelView I, which has unacceptably poor focus, all the portrait displays have very good

focus—a cut above that in the twopage displays, in fact. Best of the lot are Mobius's One Page Display and Ehman's Full-Page Monochrome. It's a little-known fact that pixel size and shape differ from monitor to monitor. Since character strokes are often no more than one or two pixels wide, text that's bold and easy to read on

Nutmeg Systems	PCPC	Radius	Radius	RasterOps Corporation	Relax Technology	Sigma Designs	SuperMac Technology	SuperMac Technology
Nutmeg					Ikegami Gray-	SilverView	19" Platinum	Platinum Two-
19G	ShadowGraph	TPD/191	TPD/21	ClearVue/GS	scale Package	Grayscale	Display	Page Display
\$1899	\$15953	\$2790	\$3190	\$2195	\$1659	\$2399	\$2398	\$2798
0/0	0/0	0/0	0/0	0/0	0/0	0/0	⊘/●	0/0
19	19	19	21	19	19	21	19	21
14.2 × 10.7	14.0 × 10.8	14.0 × 10.7	15.5 × 11.9	14.4 × 10.8	14.3 × 10.4	16.0 × 12.0	14.2 × 10.6	15.0 × 11.2
1024 × 768	1024 × 768	1152 × 882	1152 × 882	1024 × 768	1024 × 768	1152 × 870	1024 × 768	1152 × 870
72	72	82	74	72	72	72	72	77
78	75	70	70	75	68	73	75	75
•	•	0	Ö	•	•	0	•	
•	•		•	•	•	•	•	• 1
		THE NAME OF STREET						
•			•	NA	NA	NA	NA	NA
•	0	•	•	NA	NA	NA	NA	NA
0	-0	0	0	NA	NA	NA	NA	NA NA
	1		1	die in the second	1-	1	1	1
0	10	0	0	•	0	0	0	0

some monitors can appear fuzzy or anemic on others. Thus, because full-page displays are most often used for text work, we also rated these monitors—purely subjectively—for text display. The members of the Lab and I judge the Ehman, Apple, Mobius, and Sigma Designs full-page displays to be the most readable. Text on the others is, we feel, either too light or insufficiently sharp.

Overall, we find it difficult to choose between the Ehman, Apple, Mobius, and Sigma Designs full-page displays. For the bargain hunter, the Ehman's price can't be beat. The Mobius is a little more expensive, and it's very bright, very sharp, very easy on the eyes. The Apple display is, well, predictably Apple: very good quality, though perhaps not the best, and rather expensive. Sigma Designs' PageView is also relatively expensive; the extra expense is worth it if you need the flexibility of three different pixel densities.

# **Small Displays**

We tested three small displays, the Apple 12" Monochrome and two 15-inch displays, Qume's QM880 and Radius's Pivot (in its horizontal orientation). The Pivot can produce 16



For small monitors, Apple's 256-gray-scale 12" Monochrome monitor (left) was easily our favorite. For full-page displays, Ehman's Full-Page Monochrome (right) is the least expensive and offers solid quality. But we also like the Portrait Display from Apple, Mobius's One Page Display, and Sigma Designs' PageView (not shown).

# FULL-PAGE AND SMALL MONITORS COMPARED

Company	FULL PAGE MONITORS Apple Computer	Ehman	Generation Systems	Genius Technologies	MacTel Technology Corporation	Mirror Technologies
Monitor name	Portrait Display	Full-Page Monochrome	15" One-Page Display	Genius Full Page Monitor	Index Portrait Monitor	PixelView I
System price (board and monitor)	\$1747	\$499	\$999	\$849 <sup>2</sup>	\$579	\$497
SE and SE/30 compatible	0/0	•/•	0/0	0/0	0/0	0/0
Mac II compatible	•	•	0.00		•	
Other Mac compatibility	none	Plus, Classic	LC, Classic, Portable	none	none	Plus, Classic, Portal
Maximum number of gray levels	256	2	2	2	2	2
Diagonal size (in inches)	15	15	15	15	15	15
Active area (w × h, in inches)	7.8 × 11.0	7.8 × 10.5	7.8 × 10.4	7.7 × 10.4	7.9 × 10.5	8.0 × 10.9
Pixel dimensions	640 × 870	640 × 870	640 × 870	640 × 872	640 × 870	640 × 870
Pixel density (in dpi)	80	80	80	80	72	80
Vertical refresh rate	75	75	75	70	75	75
Antiglare treatment		0	. 0	•	•	
Tilt-and-swivel stand included	<b>•</b> 1	•	•	•	•	
Special features for compact Macs						
Use both screens	NA NA	•	•	•	•	•
Adjust cursor crossover point	NA	0	•	•	<b>●</b> 5	•
Display same image on both screens	NA	0	0	0	0	0
Warranty period (in years)			1 (1)	1	1 1	25 EVE 1 1 1 1 1 1
Extended warranty available	•	6	0	0	0	0

• = yes; 🔾 = no. <sup>1</sup> System was not tested by Macworld Lab. <sup>2</sup> Mobius One Page Display 030 is \$995 and includes an accelerator. <sup>3</sup> Gray-scale version is \$1840; Ilsi and Ilci version \$1295.

shades of gray; it has pixel dimensions of 864 by 640 and a pixel density of 78 dpi. The other two monitors display up to 256 gray shades and have significantly smaller pixel dimensions of 640 by 480. Qume's pixel density is a standard 72 dpi; the Apple monitor's higher pixel density—76 dpi—allows

it to squeeze the same pixel dimensions onto a smaller screen

The Qume QM880 has a white phosphor color with a very subtle purple cast. In comparisons that include the larger gray-scale monitors as well, we rate it as among the best in brightness and contrast. Large out-of-focus areas make us question the QM-

880's suitability for text work, however, and significant distortion (which results in oval-shaped circles, for example) is also a drawback. Factoring in its moderately high price, we cannot recommend the QM880.

As with all Radius monitors, the Pivot's phosphor color is on the blue side. In terms of brightness, contrast, focus, and distortion, the Pivot rates well, although never as good as the best. Lab members and I don't particularly care for the way it displays text; we find text strokes too thin, and vertical elements are often ghosted with a faint double image. The Pivot is the most expensive of the three small-screen monitors; for the extra money, you get larger pixel dimen-

It's a welcome sign that some of our favorite monitors are among the least expensive systems

sions and a monitor that—when tilted upright—doubles as a full-page display. (With few exceptions the screen automatically redraws to fit the current orientation each time the Pivot is tilted.) Although it's not the best in either the small-screen or full-page categories, it's cheaper than buying one of each.

If you have a Macintosh with onboard video, Apple's 12" Monochrome is an undeniable bargain. With a video board, the price approaches the QM880's, but we found the paper-white Apple display superior in almost all respects. It is one of the brightest gray-scale monitors we looked at; it has excellent contrast and focus, and negligible distortion; and

it's about as compact a monitor as we've seen. Overall, we have no difficulty picking the Apple display as our first-choice small monitor.

# Mac SE, SE/30, and Classic Displays

Many of the monitors described above can be used as a second monitor for the SE, SE/30, and

Classic as well as with the Mac II family. In general, a monitor's attributes are largely independent of the board that runs it and the computer it is hooked up to. The only exception to this rule is brightness—some boards are tuned to drive a monitor more brightly than others are. Since brightness differences are usually relatively minor (about 2 to 3 footlamberts, or 5 to 10 percent), how-

Mobius Technologies	Nutmeg Systems	Qume Corporation	Radius	Sigma Designs	SMALL MONITORS Apple Computer	Qume Corporation
obius One-Page Display	Nutmeg/Xerox Full Page Display <sup>1</sup>	QM885	Pivot	PageView Multi-Mode	12" Monochrome	QM880
\$7952	\$999	\$1069	\$16943	\$1199	\$947	\$1099
0/0	●/●	0/0	0/0	0/0	0/0	•/0
	•	•	•	•	•	•
none	none	none	none	Classic	none	none
2	2	256	163	2	256	256
15	15	15	15	15	12	15
8.2 × 11.0	8.0 × 10.0	8.3 × 10.4	8.3 × 11.1	8.0 × 10.7	8.4 × 6.3	9.4 × 7.8
640 × 872	606 × 760	640 × 872	864 × 640,	576 × 768, 640 × 870,	640 × 480	640 × 480
78	72	72	78	72, 80, 88	76	72
75	76	68	69	80 to 97	67	66
O DE LA COLONIA		•	0	0'	•	•
•		•	•	•	<b>O</b> <sup>4</sup>	•
•		NA NA	•	•	NA	0
•	•	NA	•	0	NA	O .
0	0	NA	0	0	NA	0
1	1	1	1		1	1
•	Ó	0	0	0	•	O

<sup>4</sup> This feature is optional. 5 Only on the SE/30 system.

ever, the favorites I've already picked apply to SE and SE/30 systems as well.

When purchasing a second screen for a compact Mac, the software that makes it function properly can be an important consideration. Most drivers allow you to use both screens at the same time (Sigma Designs' L-View is one that does not), while in a few systems, such as the MegaGraphics Rival and RasterOps' ClearVue/SE, you can display the same view on both screens at the same time (for a live demonstration, say). All allow you to specify whether the Mac screen is to the left or the right; only in some, however, can you adjust the cursor crossover point so that it matches the actual vertical relationship of the two

Keep in mind that large screens attached to an SE are usually sluggish due to the SE's slower overall speed. You need to purchase a compatible accelerator if you want to pep things up. (MegaGraphics claims that its Rival monitor is unique in being compatible with all available accelerators.) Notable exceptions to this are the RasterOps ClearVue and the Mobius One Page Display, both of which include acceleration—at no

extra charge—as part of the standard SE system.

As this article goes to press, only two companies are shipping display systems for the Mac Classic. Generation Systems offers two black-andwhite systems: a 19" Monochrome Display and a 15" One Page Display system. Mirror offers versions of its PixelView I and II systems for the Classic; the display characteristics and prices are the same as for the other configurations. RasterOps had announced that a Classic version of its ClearVue system would ship by spring. We did not test any of these Classic systems, but we feel safe in saying that monitor quality will be comparable to that in the corresponding Mac II and SE systems.

## **Final Cut**

It wasn't that long ago that you had to pay top dollar for a monitor that didn't give you a headache. It is thus a welcome sign that there are excellent, budget-priced choices in every monitor category, and that some of our favorites are among the least expensive. For those interested in a lot of real estate, we recommend two black-and-white two-page displays. At

\$899, Ehman's Two-Page Monochrome display is an excellent buy for the Mac owner on a budget; for those with deep pockets, Sigma Designs' SilverView (\$1999) is our top pick. For gray-scale two-page displays, PCPC's ShadowGraph (\$1595) topped the list in the budget category. But if money were no object, we'd buy SuperMac's 19" Platinum Display (\$2399).

If you want a full-page display, we recommend the Ehman; it's rare to find such high quality and low price (\$499) in the same monitor. And if you need only a relatively small monitor, Apple's new 12" Monochrome Display is an unbeatable bargain (\$299 for the monitor alone) if your Macintosh has on-board video. Macintosh godfather Steve Jobs would no doubt approve that larger monitors are, more than ever before, within reach of the rest of us.

See Where to Buy, under Monochrome Monitors, for contact information.

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generation
of printers
and software
provides
affordable
laser-quality
output

Personal

PAGE laser-que output

# PRINTERS ARRIVE

# by Jim Heid

If you long for a laser printer but are waiting to buy until prices fall, prepare to reap your reward. The past year marked the birth of the Volkslaser. Apple, QMS, GCC Technologies, NEC, Texas Instruments, and others unveiled new 300-dots-per-inch laser printers aimed at individuals and small businesses. For retail prices between \$999 and \$3455, you

can buy a printer that provides more fonts, better print quality, and faster performance than Apple's original \$6995 LaserWriter.

This article discusses issues you should consider when shopping for a personal laser printer. "Personal Printer Profiles" and "Rating Personal Printers" show comparisons of the 12 printers I tested.

If even \$999 exceeds your definition of affordable, take heart. Apple's petite new StyleWriter ink-jet printer has joined the Hewlett-Packard DeskWriter in offering print quality that approaches that of a laser printer—for well under \$1000 (see "The Ink-Jet Challenge to Laser Printers"). (For more details on the StyleWriter and Apple's new Personal LaserWriter LS, see Macworld News in this issue.)

# QuickDraw, PostScript, or Both?

The search for the right personal laser printer begins with a selection between printers that rely on Adobe Systems' PostScript page-description language and those that rely on Quick-Draw, the Mac's built-in library of text- and graphics-display routines.

Either a PostScript or a QuickDraw printer can handle text-oriented documents such as correspondence, manuscripts, and contracts. But for printing desktop publications, illustrations, scanned images, and other graphics-intensive jobs, choose a PostScript printer. Built-in networking features also make a PostScript printer almost essential if you have more than one computer (whether Mac or IBM PC).

PostScript printers often operate more quickly because they relieve the Mac of most of the work involved in printing a page. PostScript printers offer so many advantages—some technical, some byproducts of PostScript's popularity—that it's hard to imagine choosing any other kind of printer.

Until you compare prices. PostScript printers cost more than comparable QuickDraw printers, due to their more-sophisticated controller circuitry and the licensing and royalty fees Adobe Systems charges printer manufacturers. For example, GCC Technologies' QuickDraw-based PLP II retails for \$999; its PostScript-driven cousin, the BLP II, sells for



# A1 NEWS FLASH!

The quick brown fox ju

Film at eleven.

# A2 NEWS FLASH!

The quick brown fox ju

Film at eleven.

# B1 NEWS FLASH!

The quick brown fox ju Film at eleven.

# B2 NEWS FLASH!

The quick brown fox ju

Film at eleven.

# ° NEWS FLASH!

The quick brown fox ju Film at eleven.

Seeing Is Believing With ink-jet printers, paper quality often dictates output quality. Figures A1 and A2 show output from the HP DeskWriter, using two brands of photocopier paper. Note the variations in clarity (darkness also varies, but it cannot be demonstrated clearly in a magazine). Figures B1 and B2 show output from the Apple StyleWriter. The crisp performance seen in Figure B2 could be achieved only with high-quality bond paper. In contrast, Figure C shows the sharp, bold output delivered by a Canon LX laser engine on the same paper that produced the poorest results with ink-jet printers.

\$1999. The extra cost is easier to justify if you plan to share the printer among several machines, but most people who are shopping for a personal page printer don't have sharing in mind.

The good news is that the chasm in capabilities between PostScript and QuickDraw printers has narrowed. Apple's March release of TrueType fonts for System 6.0.7 made a difference, but ironically, Adobe deserves most of the credit. Its \$99 Adobe Type Manager (ATM) utility gives Quick-Draw printers access to thousands of PostScript fonts, and lets them print those fonts in almost any size. And Adobe's Type Align program works with ATM to enable you to skew and distort text, attach it to a curving baseline, and create other exotic effects that previously were beyond QuickDraw's capabilities.

Even with TrueType, ATM, and Type Align, however, QuickDraw printers deliver inferior results with PostScript-oriented drawing programs, such as Aldus FreeHand and Adobe Illustrator. Still, you can bridge even that gap by using PostScriptemulation software such as QMS's UltraScript (see "The PostScript-Emulation Approach"). Printing via a PostScript emulator is almost always slower than using a true PostScript printer, but unless you happen to be independently wealthy, printing performance often takes a back seat to affordability.

# **Evaluating Engines**

Deciding between QuickDraw and PostScript is only half the job of finding the right printer. *Print engines*, the mechanisms that shuttle paper and produce images on it, also vary widely.

The name *laser printer* derives from the use of lasers in the print engine to expose images on photosensitive drums or belts, which then attract fine plastic toner powder and apply it to the paper. (Several so-called laser printers actually use light sources other than lasers. Technically, the correct term for all these beasts is *page printer*.) As the paper leaves the printer, a pair of heated rollers melts the powder into place, much as in a photocopier.

And like photocopiers, laser printers offer different paper-handling speeds and capacities. Personal-printer engines can push paper at 4 to 8 pages per minute (ppm). You see these higher speeds, however, only when printing multiple copies of the same document or very simple documents, such as manuscripts, in a single font and size.

As for paper capacities, most personal printers provide a single 100-to 250-sheet paper tray. Apple's Personal LaserWriter NT and Fujitsu's RX-7100PS break the pattern by providing two paper sources—handy for mixing letterhead and envelopes, or for just cutting down on feeding sessions.

Speaking of feeding, a printer's toner supply requires replacement every few thousand pages. Some manufacturers supply multipart kits that can lead to messy spills.

Canon-built engines, which are found in Apple, QMS, and Hewlett-Packard printers, use a convenient, single-cartridge system. Although these disposable cartridges are an environmentalist's nightmare, you can recycle cartridges—and save money in the process. (For recycling information, try the American Cartridge Recycling Association [305/539-0701] or the International Computer Products Remanufacturing Association [503/222-3215].)

# **Judging Performance Factors**

A printer's controller and its engine each play a role in determining general performance. Therefore, you should consider the types of documents you plan to print, then choose the printer whose controller and engine suit those jobs best.

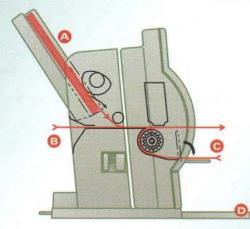
With QuickDraw printers such as Apple's Personal LaserWriter LS and SC and GCC's PLP II and IIs, your job is relatively easy. Because the Mac acts as the controller, the printer's speed at handling complex jobs containing lots of fonts and graphics depends on the speed of the Mac. If such jobs slow the printer to a crawl, you can boost performance by endowing the Mac with more memory or an accelerator board upgrade. (The upgrades pay performance dividends even when you aren't printing.)

#### THE INK-JET CHALLENGE TO LASER PRINTERS

nk-jet printers straddle the fence between laser printers and inexpensive dot matrix printers. Like a dot matrix printer, an ink-jet printer contains a simple print mechanism, the core of which is a print head that glides back and forth, applying ink as the paper advances. A dot matrix print head uses fine wires that strike an inked ribbon to transfer ink to the page, whining all the while. In contrast, an ink jet silently sprays fine streams of ink at the paper (see "Inside an Ink-Jet Printer").

Like a laser printer, an ink-jet printer is a nonimpact device. It can't print on multipart forms. A more important similarity is that ink jets can produce laserlike resolution.

Still, ink-jet output isn't in the laser league. Up close, the naked eye easily discerns sloppy character edges created by ink seeping into the paper's fibers as it dries. Also, scanned images and large black areas show a mottled look. You can minimize these flaws by photocopying printed pages, but be patient—it's easy to smear ink-jet output in its first few seconds of life.



Apple's StyleWriter offers three distinct paper paths. For multipage documents, the detachable sheet feeder (A) holds up to 50 pages. You can feed in card stock or envelopes from the rear of the printer (B), with or without the sheet feeder in place. For single pages of standard-weight paper, a front-feeding slot (C) starts the page on its round-trip through the mechanism. In all cases, finished pages fall into a retractable output tray (D).

Today's ink-jet printers no longer require special paper, as did some pioneering models of the mid-'80s, but they are still more finicky than lasers. Apple's StyleWriter and Hewlett-Packard's DeskWriter can't handle heavy card stocks and can't automatically feed multiple envelopes. Output quality also varies dramatically depending on the quality of paper you use (see "Seeing Is Believing"). And be advised: most personal laser printers churn out several pages in the time an ink-jet printer produces one.

The StyleWriter and HP's Desk-Writer are the only two Mac-specific ink-jet printers that produce 300-dpi or sharper output. (GCC's 3-pound, \$549 WriteMove prints 192 dpi.) The StyleWriter retails for \$599, and strong initial demand will probably keep street prices nearly that high. The DeskWriter retails for \$995, but street prices hover around \$700.

Last May, HP equipped the Desk-Writer with an AppleTalk connector, allowing it to be shared on a network. The StyleWriter lacks this capacity. It connects via a serial cable to the Mac's modem or printer port. Neither

> printer supports background printing under MultiFinder, but both are compatible with third-party spoolers.

> The DeskWriter includes four font families (Compugraphic versions of Helvetica, Times, Courier, and Symbol); an optional font pack includes seven additional families. All fonts are outlines, and HP's easily installed driver software can scale them to any size up to 250-point. The printer also works so well with Adobe



Apple StyleWriter

Type Manager that some mail-order firms sell the pair together.

The StyleWriter—also ATM-compatible—includes the same four font families, but the fonts are Apple TrueType outline fonts, which can be scaled to sizes larger than 250-point.

In tests performed by Macworld Lab on a prototype, the StyleWriter ran at about half the speed of the DeskWriter—hardly a rocket itself. If you seek portability, however, consider this: when Apple previewed the 5-pound StyleWriter for *Macworld*, the product manager unveiled the printer by pulling it out of a Desk-Writer's case.

The StyleWriter also holds another important edge: its 360-dpi resolution produces output noticeably sharper than that of a DeskWriter. Still, the StyleWriter falls short of the deep, rich blacks that laser printers provide. And a moistened finger can smear StyleWriter output like tears smear mascara.

The StyleWriter's lower price, TrueType fonts, and higher resolution make it the better printer, but the DeskWriter isn't out of the running. The StyleWriter's product manager acknowledges that HP's latest inks are less prone to smearing. And although the DeskWriter is far too slow to serve a large network, it can keep up with a couple of patient small businesses.

With PostScript printers, the Mac's speed plays a very small role in determining performance. If you print short but complex documents—lots of fonts and sizes, large scanned images, PostScript graphics—a printer with a fast controller, such as QMS's PS 410, will outperform a printer with a slower controller but a fast engine, such as GCC's BLP IIs. For simple but lengthy documents—manuscripts, personalized form letters—a printer with a fast engine serves you better (see "Personal Printer Performance").

#### **Optimal Control**

Several factors influence the performance of a PostScript printer's controller. The type of central processing unit used in the controller and the speed at which it runs govern how quickly the controller performs the many calculations involved in producing a page. Nearly all personal PostScript printers use a Motorola 68000 CPU running at speeds of between 10MHz and 16MHz. (QMS's swift little PS 410, however, uses the faster 68020, often found in higher-priced lasers, including Apple's LaserWriter IINTX.)

The controller's internal memory also influences performance. More memory allows faster service on typographically complex documents, because the printer can retain, or *cache*, more character bitmaps, eliminating the need to reconstruct those characters from the original font outlines if they're needed again. More memory also allows the printer to hold more *downloadable* fonts—those stored on the Mac's hard drive and transferred to the printer during the print job.

Built-in memory gains importance when mixing downloadable PostScript fonts and TrueType outline fonts. In System 7.0, Apple's TrueType rasterizing software (which generates characters in the sizes needed for a given page) will download into a PostScript printer's memory during the print job. The TrueType rasterizer requires about 50K of printer memory, leaving less room for downloadable PostScript fonts. The memory crunch hits hardest in the 1.5MB version of the TI's microLaser.

Adobe Systems continually refines the PostScript-interpreter software sold to printer vendors. The latest PostScript versions usually include the Adobe Type Manager font rasterizer. All else being equal, a printer that contains ATM routines prints text faster than one that doesn't.

(Incidentally, do not confuse the ATM rasterizing routines with the ATM utility mentioned earlier. The ATM utility runs on the Mac and provides sharp characters for the screen and for QuickDraw printers. ATM rasterizing software resides in a PostScript printer's controller.)

#### Low-Budget PostScript

Do not rule out the PostScript clones—printers that understand PostScript but use non-Adobe Post-Script interpreters. In the personal printer market, such clones include Abaton's LaserScript; Qume's Crystal-Print Publisher II; and the forthcoming Microtek TrueLaser, Abaton LaserScript LX, and LaserMax Systems' LaserMax 400. Clone vendors usually claim faster performance than that of even the high-end Adobe PostScript printers, such as Apple's LaserWriter IINTX.

Reality sometimes betrays those claims. In my experience, PostScript

PERSONAL PRINTER PROFILES								
	A Section of the sect	And the state of t	A SE	The state of the s	Single State of the State of th	S'A'	g a <sup>û</sup>	
SPECIFICATIONS								
Imaging language	PostScript-compatible	QuickDraw	PostScript 51.8	QuickDraw	PostScript 50.3	PostScript 52.3	QuickDraw	
Uses Adobe PostScript interpreter	no	NA	yes	NA	yes	yes	NA	
Processor/speed	NS32CG16/15MHz	NA/NA	68000/12MHz	68000/7.45MHz	68000/12.5MHz	68000/16MHz	NA/NA	
Number of included fonts	35	13	35	4	35	35	22	
Memory in base model	3MB	512K	2MB	1MB	2MB	2MB	none	
Memory expansion upgrades	to 6MB	none	to 8MB	none	to 4MB	to 4MB	to 1MB	
Print engine	TEC 1305	Canon LX	Canon LX	Canon LX	Fujitsu M3701	Oki OL-800	Oki OL-400	
Maximum speed (in ppm)	6	4	4	4	5	8	4	
Paper capacity (in sheets)	150	50	main tray, 250; multipurpose tray, 50	main tray, 250; multipurpose tray, 50	each tray, 150 (two trays total)	200	200	
Consumable components	toner cartridge,	drum and	drum and	drum and	process cartridge,	toner,	toner,	
	drum unit	toner cartridge	toner cartridge	toner cartridge	ozone filter	EP magazine	EP magazine	
Pages between replacement	toner cartridge, 1500;	3500	3500	3500	cartridge, 6000;	toner, 2500;	toner, 2500;	
	drum unit, 10,000				filter, 36,000	EP magazine, 15,000	EP magazine, 15,000	
Cost of replacement	toner cartridge, \$45;	\$99	\$99	\$99	cartridge, \$185;	toner, \$33;	toner, \$33;	
	drum unit, \$150				filter, \$15	EP magazine, \$289	EP magazine, \$289	
Optional paper accessories	Legal and envelope	Legal and envelope	Legal and envelope	Legal and envelope	face-up stacker	Legal, A4, B5, and	Legal, A4, B5, and	
	cassettes	cassettes; 250-sheet tray	cassettes	cassettes		envelope cassettes	envelope cassettes	
List price	\$2995	\$1299	\$2599	\$1999	\$3190	\$2899	\$999	

<sup>&</sup>lt;sup>1</sup> This printer is also available in 4-ppm model, called the BLP II, for \$1999. <sup>2</sup> This printer is also available in 8-ppm model, called the PLP IIs, for \$1499.

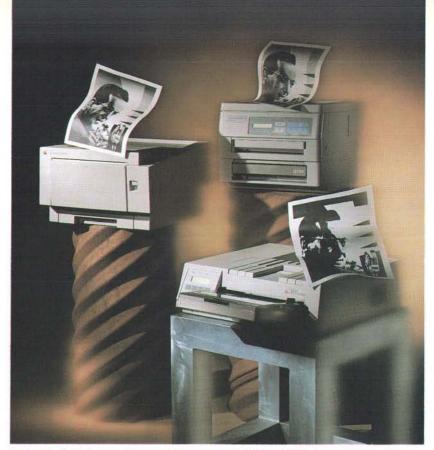
clones are faster for typographically complex documents and object-oriented (MacDraw-type) graphics but lag when printing bitmapped graphics, especially scanned images.

In the past, PostScript clones had serious problems handling *Type 1* fonts, the downloadable font format used by Adobe and many other font developers. Type 1 fonts contain instructions that the printer's controller uses to optimize the appearance of each character at a given size. Adobe encrypts these instructions, also called *bints*, and clone developers were loath to crack the code, fearing lawsuits from Adobe.

Adobe recently published most of the Type 1 specifications, however, and clone vendors have decrypted most hints. Today's PostScript clones still don't handle Adobe Type 1 fonts as skillfully as Adobe PostScript interpreters do, but the differences are becoming difficult to discern, even under magnification.

#### PC Patch Jobs

Laser and ink-jet printers designed for the IBM PC world often cost considerably less than their Macintosh-spe-



Tough competitors: Clockwise from top, the Texas Instruments microLaser PS35, the GCC PLP II, and the Apple Personal LaserWriter NT.

cific cousins. If you're willing to stray from the pack and deal with occasional incompatibilities, you can get that laser look by using a PC scribe with a Mac. You merely need the proper cable, and driver software that the PC printer can understand.

For software, use a QuickDrawbased driver package such as JetLink Express or MacPrint, or a PostScript emulator such as QMS UltraScript.

In the past, third-party PC printer drivers experienced serious application compatibility problems when connected to Macintoshes. Fortunately, with the proliferation of QuickDraw-based laser and ink-jet printers, application developers have begun to adapt to Apple's programming guidelines. But pages of caveats and workarounds still pollute the JetLink Express and MacPrint manuals, so verify compatibility with your favorite programs before you buy.

#### Personal Picks

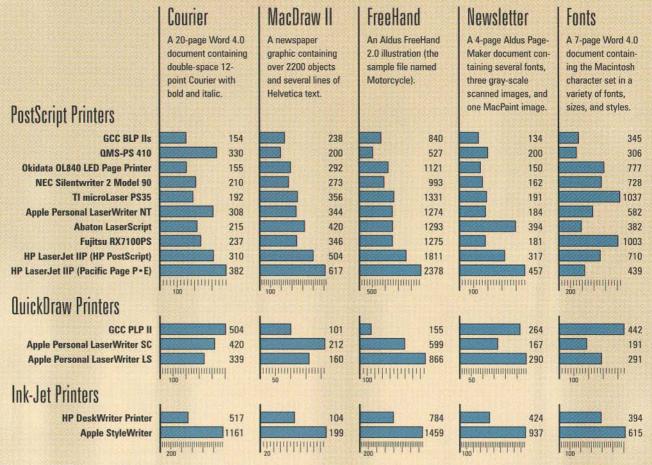
Among the printers I evaluated, one stands above the rest: the \$2795 QMS-PS 410. The PS 410 combines the easy-to-set-up Canon LX engine with a 16MHz, 68020-based controller that handles complex documents as swiftly as a \$5999 LaserWriter IINTX. The QMS-PS 410 also includes excellent documentation.

This machine works seamlessly for offices with both Macs and PCs,

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P	ostScript 52.2	PostScript 52.2	PostScript 51.8	PostScript 52.4	PostScript 52.1
У	es	yes	yes	yes	yes
6	8000/10MHz	68000/16MHz	68000/12MHz	68020/16MHz	68000/12MHz
3	5	35	35	45	35 /
2	MB	2MB	2MB	2MB	1.5MB
to	4.5MB	to 4MB	to 4MB	to 6MB	to 4.5MB
C	anon LX	Minolta	Oki OL-800	Canon LX	Sharp 9500
4		6	8	4	6
5	0	250	200	50	250
d	rum and toner	EP cartridge	toner,	toner and drum	OPC cartridge,
c	artridge		EP magazine	cartridge	developer, toner
3	500	6000	toner, 2500;	3500	OPC cartridge, 40,000;
			EP magazine, 15,000		developer, 20,000; toner, 3000
\$	99	EP cartridge,	toner, \$33;	\$99	OPC cartridge, \$189;
		\$240	EP magazine, \$289		developer kit, \$149; toner kit, \$69
2	50-sheet	face-up	second 200-	250-sheet	second tray,
С	assette	stacker	sheet tray	cassette	envelope feeder
\$	2195	\$2495	\$2995	\$2795	\$2849

### Personal Printer Performance

All times are in seconds

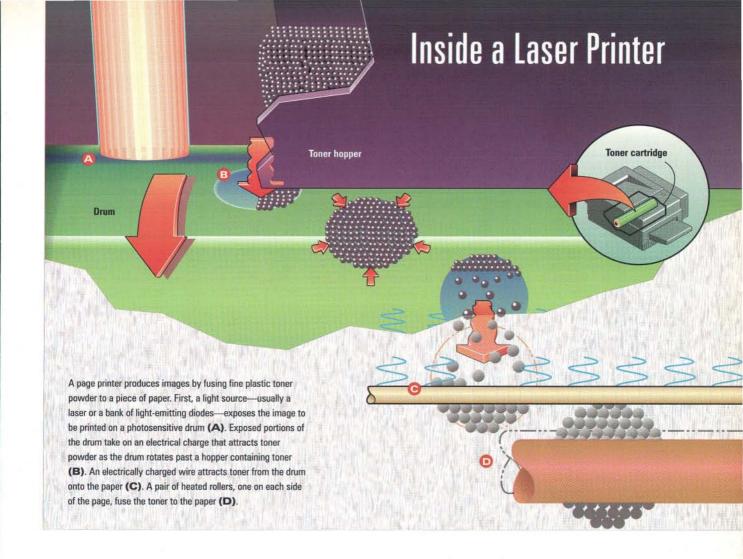


Be aware that speed and print quality often conflict. For example, the GCC PLP II boasts by far the fastest performance on the FreeHand test—but produces output inferior to that of most other printers tested. With QuickDraw printers, speed

varies directly with the speed of the Mac running the printer. For these tests, we used a Mac II with 5MB of RAM, MultiFinder turned off, and no cache.

RATING PERSONAL PRINTERS												
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SUBJECTIVE RATINGS												
Ease of setup	3	4	4	3	2	3	3	23	4	3	4	3
Ease of replacing consumables	3	4	4	4	3	3	3	4	4	3	4	3
Ease of printing envelopes	4	4	4	4	2	4	4	4	4	4	4	4
Documentation	4	not released	4	4	2	4	4	4	4	2	4	4
Quality of support disks	3	not released	4	4	4	4	4	4	4	1	4	4
SUITABILITY-TO-TASK RATINGS												100000000000000000000000000000000000000
Simple text documents	4	4	3	3	4	4	3	3	4	4	3	4
Complex text documents	3	3	3	2	2	3	3	2	2	2	4	3
Complex QuickDraw illustrations	2	4	3	3	3	3	3	2	3	3	4	3
Complex PostScript illustrations	2	1	2	1	2	3	1	2	3	2	4	2
Documents containing Type 1 fonts	2	1	4	14	4	4	15	4	4	4	4	4
Desktop publishing	1	25	3	16	3	4	16	2	3	3	3	3

<sup>&</sup>lt;sup>1</sup> This printer is also available in 4-ppm model, called the BLP II, for \$1999. <sup>2</sup> This printer is also available in 8-ppm model, called the PLP IIs, for \$1499. <sup>3</sup> 4, with HP Macintosh bundle, in which memory and interface are factory installed. <sup>4</sup> 4, when used with Adobe Type Manager; <sup>5</sup> 3, when used with Adobe Type Manager; <sup>1</sup> 1 poor; <sup>2</sup> 2 fair; <sup>3</sup> 2 good; <sup>4</sup> 4 excellent.



thanks to its ability to switch automatically between PostScript and HP LaserJet emulation mode depending on the type of data it receives. (With other PostScript printers, you need to flick switches or send special software codes to change between PostScript and HP emulation.) In short, the PS 410 printer has it all—almost.

The printer holds only 50 sheets of paper, unless you buy the optional 250-sheet tray for \$195. And you may find the QMS-PS 410's 4-ppm engine too slow for typographically simple documents or multiple copies of the same document.

For such applications, I recommend GCC's \$2899 BLP IIs. Its controller competes poorly against the PS 410, but an 8-ppm engine gives the BLP IIs the edge on routine jobs. Okidata's \$2999 OkiLaser 840 uses an identical engine but was slower in most tests.

The BLP IIs and its 4-ppm cousin, the \$1999 BLP II, are also the only personal PostScript printers now available that provide a SCSI connector for attaching a font-storage hard drive. Indeed, if you use droves of downloadable fonts, a BLP II with a hard drive could prove faster than the PS 410, as the hard drive would eliminate font-downloading time.

For a less expensive PostScriptbased machine, consider GCC's 4ppm BLP II (\$1999), or TI's 6-ppm microLaser. Mail-order houses often discount the microLaser PS17, which contains 17 fonts, to as low as \$1700. I have seen the 35-font version for \$1995. The microLaser's swift controller (the latest models include the ATM rasterizer) and its 6-ppm engine provide balanced performance for any type of job.

As for the QuickDraw printers, it's a tougher call. The \$999 PLP II has a substantial retail price edge over the \$1299 Personal LaserWriter LS. On the street, however, prices may be closer, given that many Apple dealers offer discounts in the 20 percent ballpark. GCC has a smaller dealer network and primarily sells its products directly through mail orders. But shop

around—if your area has a GCC dealer, you may find the PLP II for less than \$999.

The Personal LaserWriter LS costs more than the PLP II, but offers more. Although the LS holds less paper (unless you buy the optional 250-sheet tray), it features a superior engine. And the printer is easier to set up, thanks to its use of a serial cable instead of the SCSI connection scheme used in the PLP II series and in Apple's Personal LaserWriter SC.

The LS's printer driver is also more smoothly integrated into the Mac environment. You can print in the background under MultiFinder, and you never have to endure the two-step printing process that the PLP driver imposes on you when memory is tight. The prototype LS tested by Macworld Lab was faster than the PLP II in text-oriented tasks, but slower when printing graphics.

Still, choosing an LS means living with limitations. You can upgrade each PLP to a PostScript-based BLP for \$999; no such upgrade will be offered

#### THE POSTSCRIPT-EMULATION APPROACH

PostScript-emulation program resides on a Mac's hard drive and acts as an intermediary between your programs and a non-PostScript printer. When you choose Print, the emulator saves the PostScript instructions from the LaserWriter driver on the hard drive. The emulator's interpreter then takes over, translating the file into instructions the printer can understand. A PostScript emulator's performance depends on the Mac's performance, and machines below the Mac II-class can tax your patience.

I tested TeleTypesetting's T-Script, Custom Applications' Freedom of Press, and QMS's UltraScript Plus. All three support dozens of output devices, from dot matrix printers to ink jets to lasers. All three can act as print servers for a network. You can use another Mac's Chooser to select the emulator's driver, and then print as though you were printing to a LaserWriter.

Overall, of the three products, UltraScript Plus is the easiest to use and the most reliable (see "Ranking Post-Script-Emulation Software"). If you have several megabytes of memory, UltraScript Plus works transparently under MultiFinder. There is one small drawback, however: to use Type 1 fonts, you must first convert their files using an included utility.

An emulator is also a great way to put an underused ImageWriter to work for proofing. There is nothing like a real PostScript printer, but an emulator, especially UltraScript Plus, comes surprisingly close—for a lot less cash.

for the LS. And if your Mac's modem and printer ports are already occupied, you'll need to buy a serial switch box to accommodate an LS.

#### **Last-Place Finishers**

Are there any printers you should avoid? The HP LaserJet IIP comes to mind. In February, HP announced a LaserJet IIP Macintosh bundle that includes the printer with a factoryinstalled AppleTalk interface, a Post-Script cartridge, and an extra megabyte of memory-all for \$2195. That is considerably less than what a Macconfigured IIP used to cost, but the printer's performance still taxes my patience. Consider the GCC BLP II (\$1999) or Apple Personal LaserWriter NT (\$2599) instead. Both are faster and hold more paper, and the BLP II provides a SCSI port for a font-storage hard drive.

I would also steer clear of Pacific Data's \$695 Pacific Page P E cartridge and its cumbersome PacificTalk interface, which work with the entire HP LaserJet series. The clone interpreter in the Pacific Page P E cartridge generally provides inferior performance compared to HP's Adobe PostScript cartridge, as the bench-

marks in "Personal Printer Performance" show. Pacific Data has announced an enhanced version of the product, but it was not yet shipping at press time.

#### **Looking Ahead**

While the original version of the Abaton LaserScript is another dud, a new version should be available when you read this. The \$1995 LaserScript LX will provide emulation-sensing features similar to those of QMS's PS 410. Abaton says the LaserScript LX will be twice as fast as its predecessor. If the claim holds up, the LaserScript LX may become the best buy among personal PostScript clones.

A few other printers were in development at press time, and they should be on the market soon. Microtek's \$2995 TrueLaser will be the first printer to combine Microsoft's PostScript-compatible TrueImage language and Apple's TrueType outline fonts. With a 6-ppm engine and a controller built around the AMD 29000—the same microprocessor that drives Apple's graphics accelerator board—TrueLaser should zip. But it will be a PostScript clone, so you will want to evaluate how well it handles

Type 1 fonts.

Another True-Image-based printer, LaserMax Systems' LaserMax 400, is the first 400-dpi printer built around the Canon LX engine. With a retail price of \$1995, it sounds unbeatable. Still, there are catches. The printer's controller resides not within the printer, but on a NuBus expansion board that you must plug into a member of the Macintosh II family. Thus, you cannot use the Laser-Max 400 with a compact Mac or an LC unless your network has a Mac II containing the controller printer's board. Unlike Microtek's TrueLaser, the LaserMax 400 doesn't contain Apple's True-

RANKING	POSTSCRIPT-	
EMULATIO	N SOFTWAR	E

100	Freedom of Press 3.0	T-Script Basic 1.3	UltraScript Mac+ 1.03
SPECIFICATIONS	Custom Applications	TeleType- setting	QMS
Disk space required	4MB	1.1MB	4MB
Memory required	2MB	1MB	1.5MB
Compatible with Type 1 fonts	yes <sup>1</sup>	yes¹	yes²
Fonts included	35	17	43
Page preview window	no	yes	no
List price	\$4953	\$145	\$495*
SUBJECTIVE RATINGS			
Ease of installation	2	2	3
Ease of use	2	2	4
Reliability	2	3	3
Documentation	2	2	3
Overall ratings	2	2	3

<sup>†</sup> This product compatible only when used with Adobe Type Manager.

<sup>&</sup>lt;sup>2</sup> Type 1 font files must be converted using included utility.

<sup>&</sup>lt;sup>3</sup> Freedom of Press Light costs \$98, includes 17 fonts, and supports fewer printers.

UltraScript costs \$195, includes 15 fonts, and lacks network printing.

<sup>1 =</sup> poor; 2 = fair; 3 = good; 4 = excellent.



Type fonts. Instead, LaserMax will include 50 of its own fonts with the printer, which the company describes as compatible with TrueType and Type 1 fonts.

New printers from Sharp Electronics Corporation and Epson are shipping now, but were not available in time to test for this article. The Sharp JX-9500PS uses the same 6-ppm engine found in TI's microLasers. With a retail price of \$3195, the JX-9500PS occupies the upper end of the personal-printer spectrum. But expect middle-of-the-pack performance from its 12MHz, 68000-based controller.

Epson, a name synonymous with dot matrix printers, has entered the laser field with a bang. Its \$3299 EPL-7500 uses a 6-ppm Minolta engine and a controller built around a lightning-fast Weitek 8200 RISC processor, which also powers Qume's swift CrystalPrint Publisher II. While the Qume machine is a PostScript clone, Epson uses an Adobe interpreter. NewGen Systems has announced but

is not yet shipping its TurboPS/400p, listed at \$2995; and its TurboPS/300p, at \$2495. The printers will offer 400-dpi and 300-dpi resolution, respectively. Resolution will be enhanced, the company says, by proprietary, ROM-based software. NewGen will also use RISC-based controllers, but will rely on a relatively slow, 4-ppm Canon engine.

The hottest new offering may be Dataproducts' \$2995 LZR-660, a 6-ppm printer that, like the EPL, employs the Weitek processor. The LZR-660 also contains Adobe's Level 2 PostScript—which, among other things, runs considerably faster than the Level 1 PostScript in use today. The LZR-660 uses the same Sharp engine as TI's microLasers, and provides a SCSI port for a font-storage hard drive.

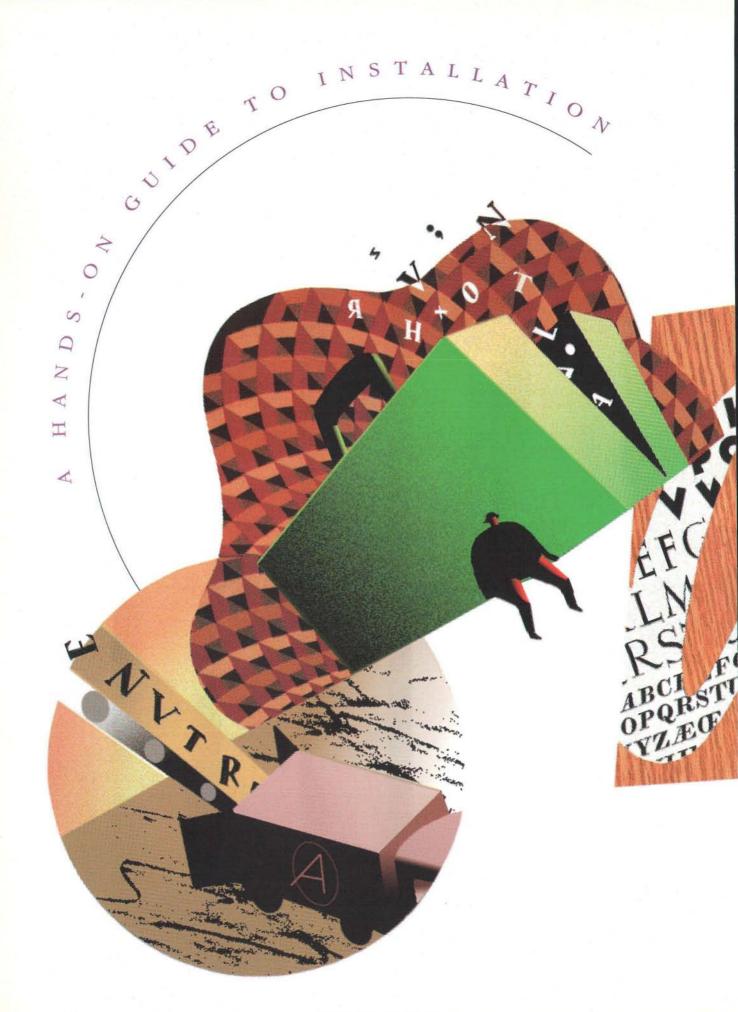
What of the more-distant future? Prices fell dramatically in the last year. Will we see similar reductions this year, creating a new generation of personal lasers printers priced in the three-figure range? Don't bet on it.

True, GCC broke the \$1000 barrier when it cut the PLP II's price to \$999, but that marketing move was necessary to keep the printer competitive with Apple's technically superior Personal LaserWriter LS. The rumor mill suggests that Hewlett-Packard will release a less-expensive replacement for the IIP. Add memory, PostScript, and AppleTalk, though, and watch the price rise into today's range.

Page printers are just too complex for prices to fall much further—at least for the next couple of years. If you want 300 dpi for three figures, and the PLP II doesn't impress you, think ink jet.

See Where to Buy for contact information.

Contributing editor and columnist Jim Heid has worked with nearly 50 laser printers since 1984. His latest book is Macworld's Complete Mac Handbook, an expanded and updated collection of his Getting Started columns, published this spring by IDG Books Worldwide.



## Working with



y friends are always calling me up in the middle of the night with crises. Not relationship crises, or career crises, or midlife crises, but something far more serious: fontinstallation crises. Although installing Mac fonts isn't hard, it isn't as easy as, say, dragging an icon into the System Folder-yet.

If you are new to Macintosh fonts, or even if you have installed plenty of fonts but are looking for ways to save disk space, unclutter your font menu, speed up printing, or simply make installing fonts more painless, the following tips can help.

#### Font Ins and Outlines

You may know the basics of Macintosh fontology by now, but in case you don't, here is a brief introduction. The characters you see on the screen are called-believe it or not-screen fonts (they are also known as bitmapped fonts). Screen fonts come packed in a suitcase icon, and you typically install them in the Mac's System file with Apple's Font/DA Mover utility.

Screen fonts are composed of bitmapped images that have been tailored to approximate the letterforms of a typeface as closely as possible on a 72-

dpi screen. Although screen fonts make onscreen type look better, they are not required

for printing. As long as one screen font is available, the system will print all sizes.

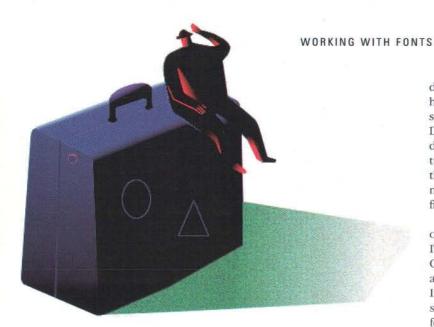
For PostScript printers, each screenfont style (bold, italic, and so on) has a corresponding printer font (also called an outline font). PostScript scales a given outline to come up with characters of whatever size you request at print time. QuickDraw printers don't use

outlines, but instead scale down bitmapped fonts to make them look crisp when printed at the printer's maximum resolution—usually 300 dots per inch. Different QuickDraw printers use different scaling ratios; for example, some need a bitmapped font three times larger than the size to be printed, while others need one that's four times larger.

While PostScript printers contain a set of resident fonts (that is, fonts that live in the memory of the printer itself), additional fonts must be downloaded to the printer's memory. In most cases, applications automatically download fonts, which means the fonts you use in a document are sent to the printer with no effort on your part; once a printing job's done, the downloaded fonts are flushed from the printer's memory. To improve printing speed, you can use a utility like Adobe's Font Downloader, Apple's LaserWriter Font Utility, or Linotype's Linotype Font Utility to manually download one or more fonts to the printer. Unlike automatically downloaded fonts, manually downloaded fonts stay in the printer's memory until you turn off the printer. Although manually downloading fonts takes some time and effort on your part, the improvement in printing speed can be worth the trouble. For example, if you use a certain set of fonts in all your documents, you should manually download them when you start the day. The fonts will be printed as quickly as if they resided in the printer, rather than having to crawl through AppleTalk from your Mac to the printer. The number of fonts you can download at once depends on a number of factors, including the amount of memory the printer has, the application used to create the document, the complexity of the pages being §

By Erfert Fenton

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printed, and even the point size of the faces you're using. As a rule of thumb, you can download 4 to 6 fonts to an original LaserWriter, and 7 to 10 to a LaserWriter IINTX. If you consistently use a large number of downloadable fonts, you might consider placing them on a hard drive attached to your printer. Fonts downloaded in this way remain on the printer's hard drive until you remove them.

If you've ever installed fonts on a Mac, you've used Apple's Font/DA Mover, a utility that fills many people with fear and loathing. First, the good news: in the near future, many people will be freed forever from the Font/DA Mover. System 7 will do away with the need for this pesky utility and make font installation much easier (see "A New System"). And Adobe, which beat Apple to the punch on scalable screen fonts with Adobe Type Manager (ATM), has done it again with Font Porter, a simple font-installation utility included with ATM 2.0 (see "Scenario 2: ATM").

Now the bad news: not everyone will escape Font/DA Mover. System 7 will require 2MB of RAM to run, so owners of modest equipment will be stuck with Apple's old system software and

utilities. Owners of Macs not equipped with System 7 can avoid the Font/DA Mover blues by purchasing ATM 2.0 or a font/DA extender (described below), but those options cost money.

I'll be presenting four basic font-installation scenarios. If you don't intend to upgrade to System 7, or do not want to spend money on extra utilities, the first scenario is for you. It's a bare-bones approach using only Font/DA Mover. The second scenario intro-

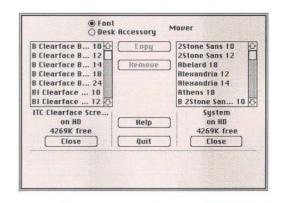
To install a new font, double-click on its icon. The Font/DA Mover window (top) will appear, listing the new fonts in the lefthand window. Locate and open the System Folder by navigating through the files and folders listed on the right. Now Shift-click on the fonts and sizes you want, and hit the Copy button. When you restart the Mac. the fonts will be installed.

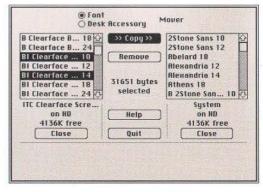
duces ATM, which allows you to save space on a hard drive by installing a minimal number of screen fonts. The third scenario deals with font/DA extenders, which save time, space on the hard drive, and Font/DA Mover hassles by letting you turn screen fonts on and off without installing them in the System file. A fourth and final scenario combines the approaches described in the first three to achieve optimum convenience.

For the following exercises, we'll install a set of fonts for a hypothetical newsletter: Adobe's ITC Clearface Regular, at 12-point for the text; Clearface Bold Italic, at 10-point for figure titles and 14-point for sidebar titles; Clearface Regular Italic, at 10-point for figure captions; and Bitstream's News Gothic Bold, at 18- and 14-point for two levels of headings. The exercises assume you have a hard drive, Font/DA Mover version 3.8 (if you have an earlier version, you can get 3.8 from an Apple dealer or a Macintosh user group), and several PostScript fonts. You can follow the steps outlined here if you have a QuickDraw printer, but you have to calculate which sizes to install-unless you use ATM, which takes care of font scaling for you (see "Scenario 2: ATM").

#### Scenario 1: Font/DA Mover

1. Place a copy of Font/DA Mover on your hard drive. Also copy a screen-font suitcase for each font you'll be installing (if you don't see any suitcases around, be sure you're in Icon view under the View menu). In this example you would





copy the ITC Clearface suitcase-which contains plain, italic, bold, and bold italic styles-and the News Gothic Bold suitcase (which contains only the bold style because Bitstream's font-organization scheme differs from Adobe's) onto your Mac's drive.

2. Double-click on the Clearface suitcase icon. The Font/DA Mover window appears, listing the suitcase's fonts in the left-hand column.

Click on the Open button beneath the righthand column. A list of the files and folders on your hard drive appears. Locate the System Folder, open it, then open the System file, which is where you'll be placing the fonts. A list of the screen fonts already installed in your System file appears in the right-hand column.

3. In the left-hand column, Shift-click on the names of the font weights and sizes you need, in this case Clearface Regular 12-point, Clearface Regular Italic 10-point, and Clearface Bold Italic 10- and 14-point. When you've selected all the screen fonts you want to install, click on the Copy button. Note that the arrows (>>) on the Copy button point toward the destination of the screen fonts-in this case, the System file.

To install additional screen fonts (in this example, Bitstream's News Gothic Bold), click on the Close button below the left-hand column, then click on Open, go to the hard drive, and select the appropriate suitcase name from the list that appears. Repeat the procedure described above. When you've installed all the screen fonts you need, click on Quit.

4. Now that you've installed the required screen fonts, you can throw away your copies of the font suitcases, which just take up space on the hard drive. Installing only the sizes you need

The face is clear

The face is clear

## The face is clear

The face is clear The face is clear

#### The face is clear e face is The face is

With ATM, bitmapped fonts (left) will be smoothly scaled (right) and characters that look blocky on screen at small sizes will print well.

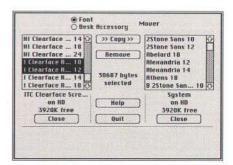
for the newsletter conserves a considerable amount of space; the two suitcases in this example would take up a total of 818K if you installed every size and style in them; installing only the fonts you need uses just 65K.

5. Now it's time to install the corresponding

printer fonts. Install is perhaps too intimidating a word; all you need to do is drag the printer font icon from a floppy disk for each font into the System Folder.

Leave the printer fonts loose in the System Folder; if you place printer font icons into another folder within the System Folder, the Mac won't be able to locate them when it's time to print. (Note: The utilities described in Scenario 3 let you place printer fonts in a folder, but for now just let them rattle around.)

You may notice a folder called AFM on the disk your fonts came on. AFM (Adobe Font Metrics) files contain font metrics and kerning information used by some applications, such as kerning utilities. Unless an application's manual



Space-saver ATM allows you to install only 10- and 12-point size Type 1 fonts, but you can display virtually any size.

#### TAKE CONTROL OF YOUR FONT MENU

ention the Futura family and you'll strike terror in the heart of anyone who hates yard-long font menus. Adobe's version of Futura, for example, offers 20 members, from Futura Light to Futura Extra Bold. Because of Adobe's naming strategy, the Futura family is scattered throughout a font menu under monikers like CXB Futura Co (Futura Condensed Extra Bold) and OCXB Futura C. Wouldn't it be swell if you could access all the weights you needed under the main listing, Futura? Fortunately, you have several options for doing so.

The simplest solution is to buy font families that have been merged by the manufacturer. Many font vendors now offer merged families. When you install a merged font family, only the family name (Baskerville, for example) appears in your applications' font menus. But selecting Bold, Italic, or Bold and Italic from the Style menu summons the selected style.

Both Suitcase II and MasterJuggler include utilities that let you place styles under a single family name. For simple families that consist of plain, bold, italic, and bold italic styles, Suitcase II's Font Harmony utility merges the styles so they appear under a single family name; you access them from a program's Style menu. MasterJuggler's Font/DA Utility

takes a different approach, allowing you to rename fonts.

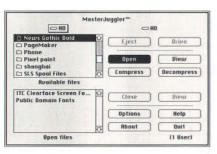
If a font family does not come merged, and if you do not feel like fooling around with a utility to merge it, you can take the easy way out and use Adobe's Type Reunion INIT (\$65). You just drag the Type Reunion icon into the System Folder and restart. That's all. When you open an application, the Font menu lists a single name for each font family; a style submenu pops up when you select the main font name. Another option is Eastgate Systems' Fontina (\$69.95), which fills your entire screen with columns of alphabetized font names.

#### A NEW SYSTEM

hen it comes to font installation, what will the future hold? Well, one thing it won't hold is the Font/DA Mover. Apple's new system software won't require it. According to Apple's type and text product manager Jim Stoneham, installing fonts in System 7 will be incredibly simple: you'll merely drag a font icon onto the System file icon. You won't have to worry about installing screen fonts and printer fonts-one icon will do it all. And, as ATM does now, System 7 will use information in a font's outline to do on-screen scaling on the fly; you'll never have to worry about which sizes to install.

Stoneham claims that in addition to making installation easier, System 7 tools have been put in place to make font number ID conflicts a thing of the past. The potential for conflicts was already reduced when the number of available font ID numbers was changed from 256 to 32,768 some time ago. But with major players like Adobe, Bitstream, Linotype, Agfa/ Compugraphic, and Monotype in the Mac font business, even 32,768 numbers are going to get used up in a hurry. Apple is encouraging developers to refer to fonts by name instead of number, which should help. Also, each TrueType font contains an inter-

nal error-detection code that's stored with any document that contains the font. It's up to developers to support this feature in their applications. Let's say you use Galliard Bold in a document and take that document to a typesetting service bureau. If you open the document there and get a checksum error, you'll know that the Galliard Bold you used is different from the one the service bureau's using. Perhaps theirs is from a different developer, or perhaps you changed some kerning information in your version. Whatever the problem, you can try and track it down before wasting money on unusable output.



tells you to install AFM files, ignore them.

#### Scenario 2: ATM

Using the Font/DA Mover to install all the screen font sizes you need is the cheapest way to go, since the Font/DA Mover is included with Apple's Sys-

tem utilities. If you use dozens of fonts, however, the approach just described will strain your hard drive capacity. By employing Adobe Type Manager (\$99), you can install only a single size of each font and let ATM scale the characters for screen display and QuickDraw printing (Adobe suggests you install two sizes per font—say, 10 and 12 points—for optimum scaling). The other benefit, of course, is that ATM improves the

appearance of fonts on screen.

Because ATM scales fonts to virtually any size, you have to install fewer screen fonts to display typical sizes like 18- and 24-point, and you can invoke previously undisplayable sizes like 38- or 75-point. And ATM saves owners of QuickDraw printers such as the Apple Personal LaserWriter SC or the GCC Personal LaserPrinter the trouble of installing the correct sizes for scaling.

While the original release of ATM supported only Adobe-licensed Type 1 PostScript fonts, a subsequent release took care of that limitation, so ATM now works with other vendors' Type 1 fonts. If you have Type 3 fonts, you can use a utility such as Altsys's Metamorphosis or Image

Club's Evolution to convert them to Type 1 format. And while some users complained that ATM's on-the-fly font scaling was more like on-the-crawl, the recently released version 2.0 offers improved speed—twice as fast as the previous version, according to Adobe.

1. ATM is a cdev (Control Panel Device). To install it, you just drag the main ATM icon and the appropriate driver into the System Folder and restart the Mac (for a Mac Plus, Portable, or SE choose the driver named ~ATM 68000; otherwise choose the driver named ~ATM 68020/030). You can turn ATM on and off from the Control Panel and adjust the size of its font cache—a larger cache makes for faster scaling



MasterJuggler (top) and Suitcase can compress fonts by up to 50 percent, then automatically decompress a suitcase when you use its fonts. You can reclaim disk space by closing a seldomused font suitcase in Suitcase (bottom) or Master-Juggler, then removing your copy of the font from the hard drive.



but puts memory out of active service.

2. With ATM installed, use Font/DA Mover as you did in the first exercise, but this time install only the 10- and 12-point sizes for each font you wish to place in the System file (remember, for this purpose italic and bold, for example, count as separate fonts).

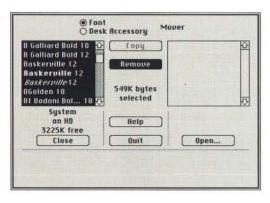
If you're not a big fan of Font/DA Mover, you're in luck. ATM 2.0 includes an INIT called Font Porter that lets you simply drag a suitcase icon into the System Folder to install screen fonts. Restart the Mac, and all the fonts in the suitcase are automatically loaded. Although this method does away with Font/DA Mover, you lose one of the bonuses of ATM—saving disk space by installing a minimal number of screen fonts.

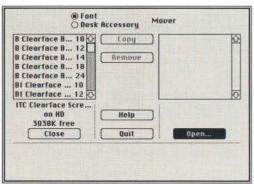
3. For each screen font you installed, drag the associated printer font into the System Folder. ATM gets its scaling information from the printer font, so the printer font must be in the System Folder for ATM to work.

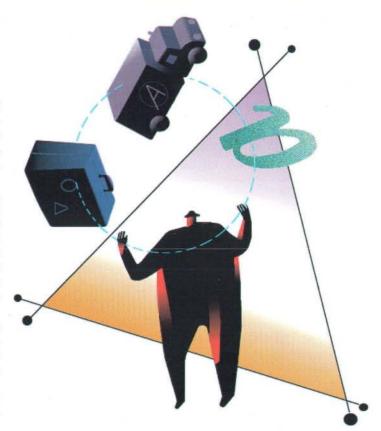
4. With ATM installed, bitmapped fonts will be smoothly scaled to virtually any size, including fractional point sizes if an application supports them. Although characters look blocky at small sizes because of the Mac's 72-dpi screen resolution, even small sizes look good when printed on a QuickDraw or PostScript printer.

#### Scenario 3: Suitcase II or MasterJuggler

The easiest way to install screen fonts is with a font/DA extender like Fifth Generation Systems' Suitcase II (\$79) or ALSoft's MasterJuggler







(\$89.95). These wonderful utilities let you access dozens of suitcases full of fonts (or desk accessories) without installing them with Font/DA Mover, so you can add or remove fonts without moving them in and out of the System file.

Suitcase II and MasterJuggler are very similar, so the following instructions can be applied to either utility. Both programs include several companion utilities for viewing fonts, resolving font ID number conflicts, and managing F-keys, DAs, and sounds.

 Suitcase II and MasterJuggler are INITs, so you simply drag the program's icon into the System Folder, restart the Mac, and the utility is up and running.

Copy the screen font suitcases you'll need onto your hard drive. From within Suitcase or MasterJuggler, which are accessed from the

Apple menu, you can open the suitcases you want. (The two programs differ somewhat; see your manual for details.)

Font suitcases can be large—from around 200K to more than 600K apiece. Suitcase or MasterJuggler can compress fonts by as much as 50 percent, then automatically decompress a suitcase when you use the fonts from it.

3. If you've finished a project and won't be using a particular suitcase for a while, you can close it in

Scenario 4, Step 1

(top): Remove most of the fonts from your

System folder. Step 2:

and copy onto the bard

icons for the fonts you

want. Also copy printer

fonts into the System

Folder. Step 3: Double-

click on a suitcase to

Hit the Open button (bottom) to create a

custom suitcase.

(continues)

reopen Font/DA Mover.

**Quit Font/DA Mover** 

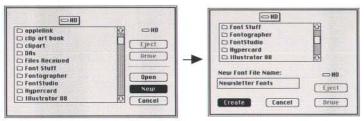
drive the suitcase

Suitcase or MasterJuggler and then remove your copy of the suitcase from your hard drive to reclaim disk space.

#### Scenario 4: The Best of All Worlds

This procedure combines the capabilities of Font/DA Mover, ATM, and Suitcase II or MasterJuggler. Organizing fonts in the following way simplifies adding and removing them, saves disk space by installing the minimum number of fonts possible, and avoids font ID number conflicts.

The first step, which entails removing most of the fonts from your System file, may seem puzzling, but there's a reason for it. You perform



(Scenario 4, continued) Step 4: In the dialog box that appears (above left), click on New and type a name (above right) for the custom suitcase. Hit the Create button, and a new suitcase is born and you'll be returned to Font/DA Mover's main window. Step 5 (bottom): In the lefthand column, Shiftclick on the 10- and 12point sizes for each font you want to install. Then click on the Copy button to add the fonts to your new suitcase. Quit to return to the desktop, throw away the original suitcase icons, and install ATM and either Suitcase or MasterJuggler.



this step to prevent font ID number conflicts, those annoying glitches that occur when two fonts share the same ID number. Symptoms of font ID conflicts include installed fonts that fail to show up in a program's Font menu, or a document typed in font x that prints in font y. Fonts installed in the System file have priority over fonts in a suitcase accessed by Suitcase II or MasterJuggler. If you remove the fonts from the System file, then a font in the System can't elbow its way in front of one in a suitcase.

1. Double-click on the Font/DA Mover icon to list the fonts in your System file. Before you proceed, make sure you have the originals of all the fonts you see listed, because you're about to throw away this batch. Select the fonts you want to remove from the System—ideally, you should select all of the fonts listed (note that the Font/DA Mover won't let you throw away Chicago 12, Geneva 9 and 12, and Monaco 9; they're required for System operation).

When you've selected all the fonts you want to delete, click on the Remove button; a dialog box appears asking you "Are you sure you want to remove the selected items?" Click on OK, and the fonts are deleted from the System file.

- Quit Font/DA Mover. For all the fonts you'll be using, copy the suitcase icons onto the hard drive. To save yourself another round of disk insertions, copy the necessary printer fonts into the System Folder as well.
- 3. Double-click on one of the suitcases to open Font/DA Mover. The fonts in that suitcase will be listed in the left-hand column. To make a new font suitcase, first click the Open button beneath the right-hand column.
- 4. In the dialog box that appears, click on the New button.

In the window that appears, type the name you wish to give your custom suitcase. For example, you might want to make a suitcase that holds all the fonts for your monthly newsletter; type Newsletter Fonts, and click on the Create button. A new suitcase called Newsletter Fonts is created, and you're returned to the Font/DA Mover's main window.

5. In Font/DA Mover's left-hand column, Shift-click on the 10- and 12-point sizes for each style you want to install. Then, click on the Copy button to add the fonts to your new suitcase. Click on the Close button beneath the left-hand column, and open another suitcase from the list that appears. Install 10- and 12-point versions of each font you wish to add to the newsletter set.

When you've installed all the fonts you need in your Newsletter Fonts suitcase, click on the Close button beneath the right-hand column.

6. When you've created all the suitcases you need, click on Quit to return to the desktop. Throw away the original suitcase icons you used to pack your custom suitcase.

Now install ATM and either Suitcase II or MasterJuggler, as described in the previous sections, and restart the Mac. Open your custom suitcases with Suitcase II or MasterJuggler, start up a word processor or page-layout program, and you're ready to create a document. The fonts in the suitcase you selected will appear in the program's Font menu, and ATM will take care of scaling the characters.

By combining custom suitcases, a font/DA extender, and ATM, you create a flexible font-management system that uses a minimum of disk space and lets you quickly and easily switch from one set of screen fonts to another. As a final touch, you might want to tidy up your font menu by grouping styles for each font family under a single name. If so, see "Take Control of Your Font Menu."

Erfert Fenton is a Macworld contributing editor and the author of the Macintosh Font Book (Peachpit Press, 1989), which is now in its second edition.



## SettingRAPS

**Finding solutions** 

You're aghast. You tweaked the colors on the screen until they were just right, and you to printing unexpected carefully checked the film and the color proofs. Everything looked just fine. But now the white gaps between pages are back from the printer and the colors are misregistered by a half-point—a full abutting colors point on some sheets—and there are blatant white strips where the colors abut. Where did those white strips come from? And how can you avoid them in the future? • The problem is that while Mac programs create absolutely perfect knockouts when one object lies on top of another, printing presses aren't that perfect. Press misregistration is a fact of life, and without some careful attention on your part, so are those fine white lines. • The solution is trapping—a slight overlapping of adjacent colors that compensates for the capriciousness of the press. Color trapping is not a simple operation, but users of the top color programs on the Mac market have tools that address the problem. In this article, I outline some color-BY STEVE ROTH trapping techniques that you can use to make your color jobs look clean and professional.

#### Overprinting

The key to trapping in object-oriented illustration programs is overprinting—extending the outlines of certain objects so their colors overlap slightly. Since the objects overlap, they're much more tolerant of misregistration. You end up with an area in a slightly different color due to misregistration—much less noticeable than white.

Only Aldus FreeHand and Adobe Illustrator provide object-level overprinting. QuarkXPress provides automatic trapping, which is easier to use but cannot be controlled as precisely as manually controlled techniques. Image processing programs such as Adobe Photoshop and Letraset's ColorStudio can't use object-level overprinting to create traps (there are no objects); in these programs you must blend adjacent areas together either manually or automatically.

#### **Choking and Spreading**

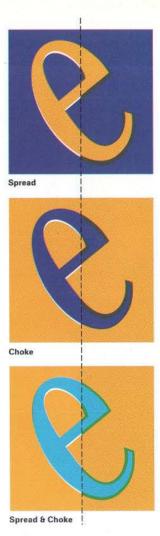
There are two basic types of traps—chokes and spreads. With a choke the surrounding area overlaps an object; with a spread the object expands to overlap the surrounding area. FreeHand's and Illustrator's tools are better for creating spreads, though with a little work you can also get them to do chokes. QuarkXPress and Photoshop create both chokes and spreads. Photoshop and ColorStudio also provide for antialiasing—blending the edges of selections into their surroundings.

Whether you're choking or spreading, you need to decide how big a trap—how wide an area of overlap—to create. This, as with so many color issues, is a decision best made in consultation with your printer. If you produce supermarket ads for your town newspaper, you need bigger traps than you do if you're creating an ad for *Vogue*. Plan on a <sup>1</sup>/<sub>4</sub>-point misregistration with a high-quality sheet-fed press, and as much as a point with a web-fed newsprint press.

There are more sophisticated ways to set traps for specialized needs, but the following pages show the versatility of the basic trapping techniques for desktop publishing. After a little practice with these methods, you will probably never again suffer from misregistration syndrome.

See Where to Buy for contact information.

Contributing editor Steve Roth is co-author of Real World PageMaker 4: Industrial Strength Techniques (Bantam, 1990).



#### Object-Oriented Trapping

One way to trap objectoriented elements is to manipulate the *stroke* of the foreground
element. A stroke is a line of
variable width and color that
straddles the outline of an object. Normally, a stroke knocks
out the color of the background,
providing no trapping effect. For
trapping, therefore, use an
overprinting stroke that overlaps
the background color. Designate
the width and color of the
stroke based on the specific
trapping problem.

The left half of each figure has not been stroked, and abutting colors don't register properly (I exaggerated the misregistration and the size of the stroke for clarity). The right half of each figure shows how manipulating the stroke of an element can correct for misregistration. Because strokes in PostScript elements fall halfway outside the line and halfway inside, you usually specify a stroke that's twice as wide as the desired trap. The first figure shows a spread; the yellow of the letter

e overlaps onto the blue background. The second figure illustrates a choke; the yellow background overlaps, printing on top of the blue letter. Normally, make the lighter color encroach onto the darker for the least noticeable effect.

The final figure combines choking and spreading to create a composite color created from the darkest shade of cyan, of magenta, of yellow, and of black found in the background and foreground object. Use this technique to trap objects of similar brightness but of different hues. A composite color straddles the outline of the foreground object, minimizing the distortion that can be caused by a choke (which sometimes makes the foreground object look thinner) or spread (which sometimes makes the foreground object look thicker). This is particularly true with type where stroking can affect the appearance of the letterforms. Unlike a spread or choke, a composite requires a stroke that's exactly the thickness of the trap desired.



#### **Partial Overlaps**

When part of an object overlaps a colored background, you may not want to stroke the foreground object all the way around; you may want the trap to appear only where different colors abut (left).

But how do you stroke only part of an object? You can't really, but you can get that result using what is called "clipping" in PostScript; "Mask" in Illustrator; or in FreeHand, "Paste Inside." Just clone the object to be trapped, specify no stroke on the cloned object, then clip it into the area that does not need trapping (right).



#### **Trapping Color Images in Photoshop**

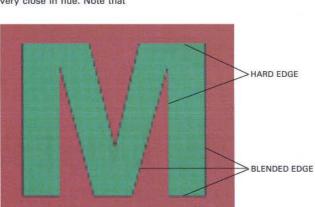
Detailed, multicolor images are among the most difficult to trap, but Photoshop makes it easy. Begin by shifting to CMYK mode; then select Trap from the Image menu, and choose the size of the trap. Photoshop handles the rest automatically. Shift back to RGB mode to see the traps that Photoshop creates (left). Use the Undo command to return to CMYK mode.

In the figure on the right, Photoshop is trapping all adjacent areas of color that are not very close in hue. Note that



Photoshop either chokes or spreads, as appropriate.

Although you can combine type, flat tints, and scanned images in Photoshop, and the program will trap all of these, Photoshop is not the ideal environment for laying out type with other graphics. And when you place a Photoshop image in a page-layout program, you still face the problem of trapping that image to adjacent objects, such as type.



#### **Antialiasing with ColorStudio**

Unlike Photoshop, Color-Studio has no explicit trapping command. The trick in Color-Studio is antialiasing, which softens the edges of a bitmapped image into the surrounding colors. But antialiasing doesn't always blend lines that are perfectly vertical or horizontal, making it an imperfect trapping method. Other techniques trap the entire outline of an object. (See Macworld, February 1991, "Mac Video, Take II," page 181, for a detailed discussion of antialiasing in Macintosh-generated video

production. The general principles in that article apply to all antialiasing.)

To use antialiasing with ColorStudio's Shapes annex, first create the ColorStudio image, and then use the Shapes annex to either create objects or import an encapsulated PostScript (EPS) file. Select Render to Paint Layer from the Operations submenu, and ColorStudio converts the shapes to a bitmap, antialiasing the objects in the process.

#### Automatic Trapping in QuarkXPress

QuarkXPress traps automatically, based on the colors that are adjacent (for more information on trapping in QuarkXPress, see page 288 of "Insights on QuarkXPress 3.0," Macworld, February 1991). You can edit the trapping parameters for any color in relation to any other color. For instance, you can specify that a particular shade of purple always have a 1-point trap when it is next to a certain green.

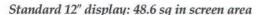


QuarkXPress implements chokes or spreads for different color combinations; you set positive values to cause spreads, and negative values to cause chokes. You can also specify that any color overprint all other colors (useful, for example, for putting black text on a color background), or leave it all up to the automatic trapping algorithms.

While QuarkXPress's automatic trapping is convenient, it doesn't offer the object-level overprinting control available in Illustrator and FreeHand. For instance, if you have some small serif type and some display type in the same color, QuarkXPress applies the same size trap to each, which could be devastating for the small type. (You can solve that problem by defining two colors with the same CMYK specs but with different names and trapping setups.)

Finally, QuarkXPress doesn't trap scanned images. Therefore, if a scan is surrounded by a red box, is lying on a blue background, or has some color type on top of it, you can expect some white lines where the colors in the scan abut the colors of adjacent objects.

Standard 13" display: 62.7 sq in screen area







## **New Low-Cost Macs**

No wonder the Macintosh LC and IIsi are getting the attention of so many design and color publishing professionals. They're tremendous values for the money.

But what happens when you run programs like Quark XPress,™ PageMaker,™ Freehand,™ and Illustrator,™ on standard 12" and 13" displays? You can only work on a *fraction* of the image you'd be seeing on a large-screen display. (A 12" display, for example, has less than 30% of the screen area of a 21" display.)

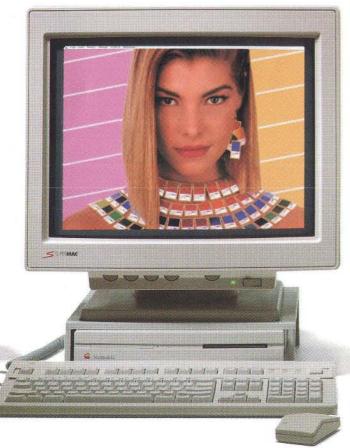
That's where SuperMac comes in. We've got cost-effective solutions that actually turn low-cost Macs... into large-screen SuperMacs. It's true. And you can see the results for yourself on our 19" and 21" displays shown at the right.

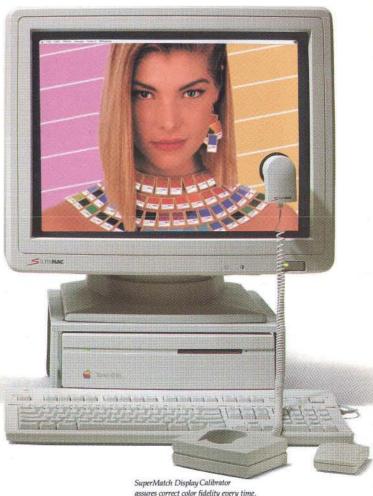
Our low-cost 256-color Spectrum/8™ graphics cards enable the LC and IIsi to run a wide range of displaysmore displays, in fact, from more vendors than *any* other 8-bit graphic cards. So you can mix and match cards and displays to get the best results for your needs.

The new Spectrum/8 cards have the same comprehensive array of features as our cards for high-end Macintosh™ computers. That means your applications become large-screen creative tools, delivering one- or two-page spot-color WYSIWYG on the LC or IIsi. Plus impressive results in presentation graphics and gray scale publishing.

You're going for price/performance in color graphics with the LC and IIsi, and so are we with our Spectrum/8 cards. Typically, cards like these cost nearly \$2,000, but we've priced them at less than \$1,000. So you can combine a Spectrum/8 card with our 19" SuperMatch™ display and wind up with an entire high resolution

SuperMac 19" display: 151.5 sq in screen area





## New Low-Cost SuperMacs

system for your LC and IIsi-for less than some vendors charge for their displays alone!

<u>Big features for big-screen graphics.</u> Our Spectrum/8 LC and IIsi cards were literally designed for designers. They provide a palette of 256 colors, shades of gray, or any *combination* of colors and grays.

And they give you creative *freedom* with advanced features like these. Virtual Desktop  $^{\text{TM}}$ -of up to  $4096 \times 1536$ 

pixels—for poster-size projects. Instant hardware pan-and-zoom for close-up views of the graphic details you want to work on. And 75Hz

flicker-free resolution to make your work a pleasure for the eyes. It's like we said: our new Spectrum/8 cards will turn your low-cost Macs...into large-screen SuperMacs.

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Circle 74 on reader service card

Spectrum/8™ 256color graphics cards includes solutions for the Macintosh LC, Ilsi and Macintosh NuBus™ systems (II, Ilx, Ilcx, Ilci and Ilfx).

SuperMac's family of



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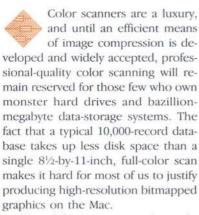
Color Scanner

#### ES-300C

Pros: Comparatively inexpensive; performs single-pass 24-bit scanning; Macintosh Interface Kit includes Image-Studio, ColorStudio, and ScanDo DA; can scan via ColorStudio or DA.

Cons: Image area limited to 8½ by 11 inches; only seven brightness levels; no contrast control; DA exaggerates high-intensity colors; SCSI cable not included with Interface Kit.

Company: Epson America. Requires: Mac Plus; Mac II with 2MB of RAM for color; 5MB of RAM required to run Color-Studio; SCSI cable. List price: \$1999; Macintosh Interface Kit \$595.



But while image processing technology lags, scanners have recently taken a step forward with Epson's introduction of the ES-300C, the least expensive—with the optional Interface Kit it's \$100 less than the closest competitor, Microtek's MSF-300Z—and, I will argue, the best 24-bit scanner available for digitizing letter-size and smaller printed images. For less than \$2000, the bargain ES-300C offers the newest flatbed scanning hardware. For \$600 more, you get two of the most highly regarded



Epson's ES-300C Color Scanner

image-editing packages—Letraset's gray-scale ImageStudio and full-color ColorStudio. A little over a year ago, ColorStudio alone retailed for as much as the scanner.

#### Single-Pass All-Star

Other color scanners, including such favorites as the MSF-300Z and Sharp's JX 450, capture 8 bits of data in each of three passes: one pass each for red, green, and blue. In theory, this arrangement produces a satisfactory 24-bit picture, containing as many as 16 million colors. Unfortunately, reliability varies from device to device. If the three passes are not perfectly synchronized, the red, green, and blue picture components will not register properly, resulting in an image that looks like a badly printed Sunday comics page.

The ES-300C can scan a full-color image in a single pass. This is accomplished by scanning each of the three colors line for line. At line 1, the scan carriage flashes a green light, reads the result, flashes a red light, reads the

result, and flashes a blue light and reads that result; the scan carriage then proceeds to line 2. Each line is synchronized exactly because the carriage remains stationary from one color to the next.

This single-pass design is not only more accurate but also faster. A 4-by-5-inch image scanned at 200 dots per inch takes 84 seconds; that's 12 seconds faster than the MSF-300Z takes, and twice as fast as other, more expensive models (see "Color Scanners," *Macworld*, August 1990).

#### **Connect and Capture**

The Macintosh Interface Kit for the ES-300C includes a SCSI interface board that must be installed before connecting the scanner to a Mac. The installation process is straightforward and well documented. Unfortunately, the Interface Kit does not include a SCSI cable. An Epson representative told me that you can easily purchase a SCSI cable from a neighborhood computer dealer, but after spending the better part of an afternoon

searching through four computer stores that didn't have any in stock, I'm not sure that is the case. To avoid the hassle, make sure to order a SCSI cable (or a 50/50 cable if you want to daisy-chain) along with the scanner. (On request, Epson will throw in a SCSI cable for \$29 extra.)

The ES-300C package includes three programs for capturing and editing images: Letraset's ImageStudio and ColorStudio, and the ScanDo desk accessory from Hammerlab. The last is the most convenient and least demanding method for digitizing scanned images. It uses very little memory and provides access to most of the ES-300C's capabilities. Using the ScanDo DA, you can capture images in black and white, 4-bit and 8-bit gray scale, and 24-bit color. Images can be scaled from 50 percent to 200 percent, and a wide variety of resolution options are provided (though not in 1-dpi increments). This convenience comes at a price, however. ScanDo's color balance controls are limited, geared primarily toward changing an image as little as possible from the raw data read by the scanner. Using the CRT Display B setting recommended for gray-scale and color displays, a scan may appear washed out, lacking sufficient contrast and color saturation. As a side effect, black and other dark areas commonly appear riddled with light green and gray pixels (see "Balance of Color"). This unsatisfactory effect can be remedied using blurring and despeckling filters, such as those available in Adobe Photoshop, but at the expense of detail. (Unexpectedly, a gamma-correction setting recommended for monochrome displays-CRT Display Aprovides better color contrast and saturation. Images scanned at this setting require lightening, however.)

You can also capture images using ColorStudio and the ES-300C driver. Though ColorStudio requires 5MB of available RAM to run, it produces much more satisfactory results than the ScanDo DA. The Epson ES-300C Scanner dialog box allows you to adjust resolution and scale by 1 percent increments. You can also rotate an image 90 degrees, enabling you to scan both horizontally and vertically oriented artwork. But best of

all, you can use the Exposures scroll bars to adjust the intensity of red, green, and blue light reflected off the scanned page. In addition to giving you greater control over color balance, these scroll bars enable you to increase or decrease brightness. Finally, Color-Studio offers more reliable automatic gamma correction, dramatically improving the transition from printed to electronic media.

As a front end, ColorStudio's only shortcoming is that it allows you to





Balance of Color Both versions of this photograph were scanned at 200 dpi. They were cropped using ColorStudio, but are otherwise unaltered. The rough image at the top was produced using the ScanDo DA. The image on the bottom was captured in ColorStudio using version 1.1 of the Epson driver. ColorStudio is less convenient (requiring 5MB of RAM to run), but it produces much more satisfactory color balance and gamma correction.

capture only black-and-white and fullcolor images. It offers no gray-scale options. But because ColorStudio offers a large selection of image-editing features, you can save a full-color scan as an 8-bit or 4-bit gray-scale document.

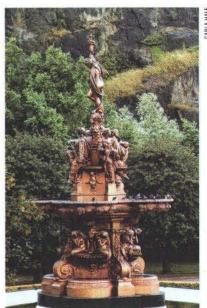
As this review was written, Epson was in the process of updating both the ScanDo DA and the Epson driver for ColorStudio.

#### Best of Its Kind

If you're in the market for a topquality, inexpensive scanner for capturing full-color photographs and artwork, the Epson ES-300C could be your best bet. It doesn't do slides, and although it can digitize transparencies mounted against a white background, the results are suitable for proofing purposes only. And regrettably, the fact that it can't scan anything larger than 81/2 by 11 inches limits its potential for professional users. But if your needs are moderate, the ES-300C is a quick, sturdy, uncomplicated workhorse, capable of inputting 24-bit color scans at a reasonable price.

#### -Deke McClelland

See Where to Buy for contact information



Water and Scottish Gold This photo was captured at 300 dpi using ColorStudio, then cropped, sharpened, balanced, and separated using Adobe Photoshop. The result is a splendid picture that rivals those produced using medium-quality traditional separation techniques.

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#### ■ Library B - "WordProcessing"

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C.A.T. III from Chang Labs: If your success depends on the number of contacts you make and your ability to track, cultivate or service them, this powerful new software is the one you have been waiting for. Its integrated word processing, drawing and label printing will save you hours.

Business Letters from Lightning Word: See Library B.

Sales Letters from Lightning Word: See Library B.

#### Library D - "Accounting"

Rags to Riches Accounting from Chang Labs: The perfect accounting package to start a business with General Ledger, Receivables, Payables, Inventory and ProBilling with a great user interface and a fast start setup.

Business Letters from Lightning Word: See Library B.

Sales Letters from Lightning Word: See Library B.



Libraries may change without notice



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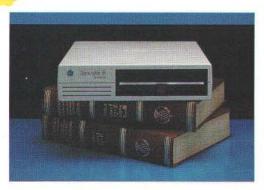
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#### THE NEW GROLIER ELECTRONIC ENCYCLOPEDIA, 1990 EDITION

Pros: Complete text of 21-volume encyclopedia; fast and versatile search function; includes color pictures. Cons: No maps or charts; table data can't be copied to Clipboard; not enough pictures. Company: Grolier Electronic Publishing. Requires: Mac Plus; CD ROM drive with SCSI interface. Recommended: 2MB of RAM. List price: \$395.

#### THE RANDOM HOUSE ENCYCLOPEDIA, ELECTRONIC EDITION

**Pros:** Operates on standard Mac without CD ROM drive; fast and versatile search function. **Cons:** No pictures, maps, drawings, or charts; requires 5025K of space on a hard drive for full functionality; most entries are too brief for serious reference work.

Company: Microlytics. Requires: Mac Plus; hard drive. Recommended: 2MB of RAM. List price: \$119.



For years we've heard that personal computers would provide an unlimited supply

of information at our fingertips—but most of us still use books and periodicals when we need to do any kind of research work. Now software developers are beginning to provide electronic counterparts to our most basic printed scholarly tools, including the standard encyclopedia.

#### The New Grolier Electronic Encyclopedia

The first available encyclopedia for the Mac was released more than a year ago by Grolier Electronic Publishing. The first Grolier Electronic Encyclopedia packed the complete text from the 21-volume Academic American Encyclopedia onto a single CD ROM disc, with room to spare. In addition to updating the text, the 1990 edition uses the leftover disc space to include thousands of color pictures.

The conventional way to use an encyclopedia, of course, is to look up topics alphabetically. If that's your preference, you can use the Browse Title Index option to open a scrollable, alphabetical list of articles. Double-clicking on any title opens that article's window. You can read the article, print it, or copy part or all of it into another Mac document via the Clipboard.

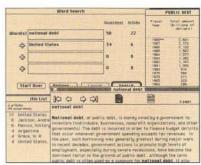
But alphabetical access doesn't take advantage of the CD ROM's random-access capability. You'll find a topic more quickly by simply typing its name into the Word Search window and pressing Return. The encyclopedia software responds almost instantly with a list of every article that contains the word(s) you typed, along with the number of times the typed word or phrase appears in each article. Again double-clicking on an article name opens the article.

The Word Search window also enables you to locate articles that contain a number of different words or phrases. For example, to learn about the national debt of the United States, type national debt in the first Word Search box and United States in the second. The list that appears shows you which articles contain both of those phrases (see "Searching for Our Debt").

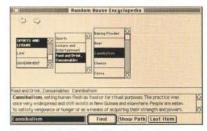
The Grolier software provides many advanced features for searching, so you can quickly locate articles based on just about any criteria. For example, you can request only articles in which the specified phrases are within ten words of each other.

Reading an article may raise new questions. For example, you may want to learn more about the balance-of-payments concept mentioned in an article on the national debt. If you select the phrase and choose Hyperlink to Selection from the Search menu, an article on balance of payments opens in a new window. It's possible to have 16 article windows open simultaneously.

Icons at the top of each article window reveal other views of the subject at hand. An outline option, available for longer articles, lets you look at only the headings, making it easier to locate topics in the article. Some articles have accompanying



Searching for Our Debt The Grolier
Encyclopedia's Word Search dialog box enables
you to find all articles with user-specified word
combinations. The article shown here has a related
table



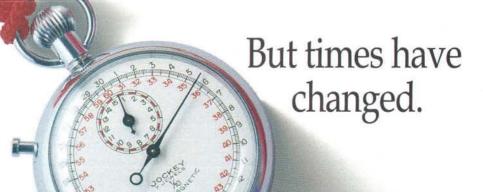
Narrowing the Search The Random House Encyclopedia's Graphic View enables you to descend through a hierarchy of categories until you reach the desired article.

tables that appear when you click on the table icon; other articles reveal four-color pictures when you click on the picture icon. Unfortunately, tables and pictures can't be directly copied to the Clipboard—to create a chart using data from a table, you must retype the data.

The color pictures add a lot to the encyclopedia; many subjects are difficult to comprehend without visual aids. But there are still some major graphics deficiencies in this edition. Notably absent are maps and line drawings, making it difficult to visualize the location of Athens or the difference between Ionic and Doric architecture, for example.

In spite of its shortcomings, the Grolier Electronic Encyclopedia is immediately captivating and ultimately addictive for anyone with a healthy curiosity. The articles are generally well written and thorough (although a few seem strangely out-of-date), the bibliographies provide paths to other sources, and the powerful searching and browsing tools make research seem like a game. If you don't already (continues)

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own a CD ROM drive, Grolier Encyclopedia might be reason enough to buy one.

#### The Random House Encyclopedia, Electronic Version

If you can't afford a CD ROM drive but need an encyclopedia, consider the Random House Electronic Encyclopedia. This seven-disk package from Microlytics is a text-only version of the popular one-volume *Random House Encyclopedia* and costs about one-fourth as much as the Grolier product. After installation, the complete encyclopedia and retrieval software take a little more than 5MB of space on a hard drive.

You access the Random House Encyclopedia via the same Infodesk desk accessory that's used for Microlytics' other research products, Inside Information and The Elements of Style. This DA enables you to locate, via the Reverse Dictionary, all articles containing a typed word.

The software also includes hierarchical categorization of every topic in the encyclopedia, so you can double-click on ever-narrowing category names until you reach the article of your choice. This organizational scheme is sometimes useful and sometimes entertaining—should Cannibalism be a subcategory of Food and Drink, Consumables (see "Narrowing the Search")? Finally, a Time Line view shows you major events in a category in chronological order.

The necessary brevity of each of the 20,000-plus articles is likely to frustrate anyone who's used to working with a large encyclopedia; oneparagraph articles are the norm, and most leave you needing more information. The Random House Encyclopedia is more like a large, quick-access dictionary than an encyclopedia.

#### Bits or Pages?

Neither of these products is likely to completely replace traditional paper reference books. Because they lack the drawings, charts, and maps found in their paper counterparts, these electronic encyclopedias can't be thought of as complete reference works. But what they lack in graphics, they make up for in information accessibility. Searching for subjects,

browsing through related articles, extracting quotes—these are the kinds of tasks that will seem hopelessly cumbersome with traditional reference books once you've used either of these digital encyclopedias.

#### -George and Susan Beekman

See Where to Buy for contact information.



Publication Management Software

#### PAGE DIRECTOR 1.0

**Pros:** Excellent management and reporting tools; good color handling; comprehensive, understandable manuals.

Cons: Doesn't pass Microsoft Word styles through to QuarkXPress; copy-depth measurements somewhat inaccurate; positioning limited to full-point accuracy.

Company: Managing Editor Software. Requires: Macintosh Plus; 1MB of RAM; hard drive; System 6.0. Recommended: 2MB of RAM; Mac Ilsi. List price: \$895.

Even with all the great programs out there for desktop publishing on the Mac, to date we haven't had much in the way of tools for managing and organizing the dozens, hundreds, even thousands of page elements that make up a complex publication like a magazine or newspaper. Managing Editor Software's new program, Page Director, addresses that need admirably.

Using Page Director is a two-step process. First you build a dummy publication using your text and graphics files. Then you use a Quark-XTension to open that Page Director file; the XTension builds the whole QuarkXPress publication for you, based on the dummy you created in Page Director. The XPress publication needs quite a bit of fine tuning, but the bulk of the management, placement, and copy fitting is all done in Page Director before you even get near XPress.

#### **Dummying Pages**

You start in the Page Director application by defining page dimensions, margins, number of columns, and gutter width (these measurements, and all others, are limited to full-point accuracy; you can refine these later in QuarkXPress). Then you use the Gather command to read and measure the text and graphic files that will make up the publication. You can even have the program gather elements automatically, by looking in certain folders for files with certain types and creators. If you're building Thursday's sports section, for example, you might tell it to look for all the Microsoft Word files in the Thursday Sports folder on the network hard drive.

Once you've gathered the publication elements you want (yes, you can just go out and get one or a couple of files if you want to), the names and sizes of those elements appear in Page Director's Items list (see "A Couple of Items"). From there you can drag the elements directly onto pages or change their attributes in the Edit Items spreadsheet window.

#### Text with Style

Of course, Page Director has to know how the copy is formatted in order to accurately measure copy depth (the amount of space the text will occupy on a page). (Note that Page Director styles apply to complete elements, so that within a story you can't style subheads differently from body copy.) Unfortunately—and this is probably Page Director's biggest failing—the program doesn't pass Microsoft Word styles through to QuarkXPress; instead it converts the Microsoft style formatting to hard, local formatting in XPress.

Page Director's hyphenation and justification routines are very different from those in QuarkXPress, so the copy depth as measured by Page Director can be quite different from what ends up in the QuarkXPress publication. This is especially true if you use Page Director's styles rather than the file's native formatting.

You can't see the imported words and pictures in Page Director, or in printouts of the layout; you see only representations of the graphic and text areas. However, you can write headlines, captions, jump lines (such as *continued* and *from page x*), and other short pieces of text such as pull quotes right in the program, and those are readable.

(continues)

# The only other name you need to know.



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So for quality, value, service and support in new Macintosh products, there really is only one other name you need to know... Microtech International.

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#### **Color Imposition**

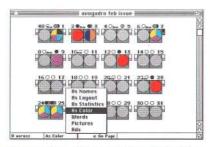
One of Page Director's more impressive features is the ability to set up color signatures, designating which pages in a 32-page signature will print with the four process colors, for example, or which will have spot color. The program comes with several color configurations common on web presses, but because of the variations in signature imposition, it also provides a Color Configuration Editor that lets you set up your own signature color placements based on what your printer has available (see "The Color of Pages"). You can see the color configuration easily by choosing to



A Couple of Items Page Director's Items List Report provides a fast look at all the elements in a publication—their sizes, types, and attributes. You can use this list to sort and select among the items, and even act on them (place, position, or apply color) without ever looking at the layout.



The Color of Pages Page Director's Color Configuration Editor lets you build color configurations by clicking on a page number and specifying how many colors will print on that page.



**Show as Color** You can view Page Director's layouts in several ways. The As Color option lets you see at a glance which colors are going to print on various pages in the signature.

show the As Color layout option (see "Show as Color").

If you try to place a process-color element on a page that isn't set up to print process colors, Page Director asks if you want to change your mind, change the color of the element, or change the color imposition to one that allows color on that page—pretty smart. It's not smart enough to detect spot and process colors within an EPS file, however, so you can place a color EPS on a black-and-white page without Page Director's warning you.

#### **Reporting for Duty**

In addition to nice on-screen representation of the nascent publication, Page Director provides excellent reports on the status of the publication and its elements. There's a Production Report that lists all the elements on each page with their combined advertising, editorial, and graphic column depths (the amount of column space the graphics will require). The Editorial Report is similar but provides more detail. The Color Report lists the colors available and used on each page. And the Item Files Report lists the source files, their sizes, types, and dates. You can even save a list of items and read it in to a spreadsheet or database, if you currently use one of those systems for tracking elements.

Page Director's manuals—a reference manual and a user's guide—are impressive for their personable writing, almost like one professional talking to another. They do assume some knowledge of publishing (especially newspaper publishing) techniques and terminology, however.

Page Director's inability to import Microsoft styles is a major liability. But even if you never take the final step of building your publication automatically with the Page Director XTension, Page Director is a great management and planning tool. The program lets you look at publications in ways that you never could beforeas a list of elements, a set of colors, a batch of ads. Even though it's not currently set up to let multiple users access the same file, it's an impressive solution to a problem that we've been struggling with for years-since the days of clay tablets.-Steve Roth

See Where to Buy for contact information.

#### Security Software

#### A.M.E. 1.1

Pros: Can control access to folders and files, serial ports, desk accessories, and disk initialization; maintains comprehensive activities log; can set up user hierarchy and privileges. Cons: Can't set limit of failed log-on attempts; conflicts with Timbuktu/Remote; hard drives cannot be reformatted or recovered with normal utilities; does not restrict access to individual printers, only to types of printers. Company: Casady & Greene. Requires: Mac Plus.

List price: single user \$279; 5-Mac pack \$895; 10-Mac pack \$1495.

If you've been looking for the software equivalent of a bank vault for your Macintosh, then look no further. Casady & Greene's A.M.E. (Access Managed Environment) promises to protect your Mac from unauthorized use in ways you've probably never thought of. A.M.E.'s security options make it an ideal program for Macs that are used by more than one person, such as a Mac located in a workroom.

#### Which Level, Please?

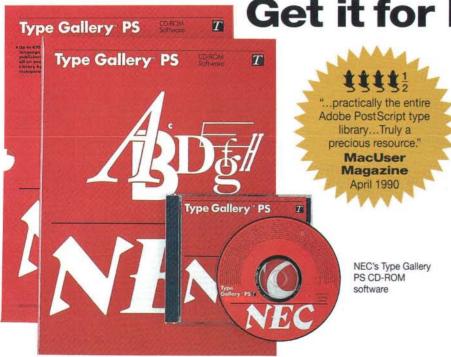
A.M.E.'s security is set up on a tiered structure. At the top is the administrator, who controls everything by setting the security options for other users. Users are assigned a security level below that of the administrator. Those who are assigned a user-management security level, for example, can define access privileges for users at a lower security level.

This security approach could be used for a Mac that is shared by a number of people from different departments. The administrator could give the department heads user-management privileges. The department heads could then set the access privileges of their workers.

#### Let Me Count the Ways

At the most basic level, A.M.E. requires that each user log on to use the Mac. This requires entering the user's name and a password. The user is also expected to log off when finished. If *(continues)* 

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Tiger Software 1-800-888-4437

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#### Compare NEC's Type Gallery PS to Adobe Type on Call

	TYPE GALLERY PS	ADOBE TYPE ON CALL
<ul> <li>Authentic Adobe type</li> </ul>	Yes	Yes
Initial unlocking	Any 3 volumes, free	Choose 2 of 8 preselected, pay \$49-\$99
Future unlocking	Save 48%	Save 30%
Total typefaces on disc	950	950
<ul> <li>Includes CD-ROM reader</li> </ul>	Yes	No
<ul> <li>Documentation</li> </ul>	250 page type catalog	User Manual
<ul> <li>Technical support</li> </ul>	One source, reader and software	Two separate sources
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\*Manufacturer's suggested retail price based on this special bundle offer available only from selected dealers listed here through June 30, 1991.
\*\*Based on average retail price of Adobe Type on Call and currently available CD-ROM readers.

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users are accustomed to simply walking away from the Mac after use, the A.M.E. administrator for that Mac can set A.M.E. to log off a user after a specified amount of idle time.

Unauthorized users attempting to guess a password can get increasingly frustrated with A.M.E., hopefully so much so that they give up and walk away. A.M.E. increases the waiting period between log-on attempts by a multiplier that's set by the administrator. Thus the first failed attempt might incur a wait of only 30 seconds, but the fifth or sixth try might mean waiting hours. The only thing I don't like about this approach is that you cannot set a limit to the number of failed attempts.

Once you're logged on, A.M.E.'s security extends to the use of folders, files, desk accessories, printer drivers, the serial ports, inserting and initializing disks, and using and copying applications. For each of these options, the administrator can set different privileges for each user (see "Pick and Choose").

Printer drivers are a different matter. An administrator can select which printer driver, such as for any LaserWriter or AppleTalk ImageWriter, can be used, but cannot restrict access to individual printers.

#### Big Brother Is Watching

Not only does A.M.E. control access to almost every aspect of a Mac, but it also can log the actions of each user. For example, A.M.E. can monitor individuals logging on and off, and their



Pick and Choose This window displays the list of installed DAs (in the System file or using Suitcase II or Font/DA Juggler). Clicking the box before a DA allows a user to use it. Unclicked DAs remain visible to the user, but the user will receive a message from A.M.E. that that particular DA cannot be used.

printer use, DA access, serial port use, disk insertions, program launching, and opening files, among other things. The log can record successful actions and failed ones.

Obviously the activities log will get large quickly if you monitor everything. You can, however, set a maximum size. When the log approaches that limit, A.M.E. removes the oldest entries.

While most of A.M.E.'s interface is straightforward and easy to follow, its use of a picture to show the proportion of the log you've selected to review or delete is confusing. The picture uses two sliders—one to show the first entry selected, the other for the last entry selected. Unfortunately, A.M.E. does not display either a percentage or a file size (in kilobytes or characters) to indicate how much of the log you've selected. I'd like to see this option included.

#### **Program Conflicts**

A.M.E. offers so much security it conflicts with some programs and hardware. For example, A.M.E. should not be used with Adobe Separator 2.0, DiskExpress II, INITPicker, Moire, SuperClock 3.7 and 3.8, SuperPaint 1.1, or TOPS 2.0. You cannot use A.M.E. with Bernoulli drives from Iomega.

A.M.E. cannot be used with some disk driver utilities. For example, you cannot update disk driver software while running A.M.E. You must remove A.M.E., update the driver, and then reinstall A.M.E.

A.M.E. and Timbuktu/Remote are not compatible. If you use A.M.E. to assign read privileges to a certain folder, and a Timbuktu/Remote user tries to access that folder, the remote user crashes, and the host (which is running A.M.E.) issues a warning about improper privileges and then hangs up.

#### Keeping the Lid On

A.M.E. is a comprehensive program for securing access to a shared Mac. The ability to control access to files, serial ports, and printers makes it a strong security program that I recommend, even if some of its fine points need polish.—Dave Kosiur

See Where to Buy for contact information.

#### Data and Send-Only Fax Modem

#### DATALINK/MAC

**Pros:** Easy-to-use cover-page feature; flawless operation as a data modem; on-board speaker; useful fax print options; MNP Class 5 available.

Cons: Lacks a usable page-preview function; phone book entries listed by contact name only and not alphabetized; relatively high failure rate during fax transmissions. Company: Applied Engineering. Requires: Mac II with free NuBus board slot. Recommended: Hard drive. List price: For data communications only \$299; with MNP Class 5 option installed \$349; with send-fax and MNP Class 5 options each \$79.

If you have a Mac II and have been wondering when the NuBus fax modems will finally

be available, well, the wait is over. One of the first such units to be released is the DataLink/Mac, a combination 9600-bps send-only fax and 2400-bps data modem. As with other NuBus boards, installation is simple. All you do is slip the board into a free slot and connect it to a telephone wall outlet with the supplied RJ-11 cable. You can also connect a phone to the unit's second jack.

Because many telecommunications programs don't support NuBus serial ports, Applied Engineering provides a combination INIT and cdev that makes the Mac treat the DataLink/Mac as though it were the Mac's internal modem or printer port. The board also contains its own serial port, which will be accessible as a third serial port once Apple's Communication Toolbox software is released.

#### **AE Fax Software**

Like other fax modems, the DataLink/ Mac comes with software for monitoring fax transmissions, viewing faxes, and maintaining a fax phone book. The cover-page feature is simple, but it does the job of enabling you to create as many different covers as you like.

Fax phone book entries have spaces for a name, a company, and a *(continues)* 



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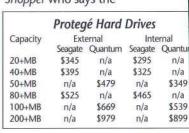
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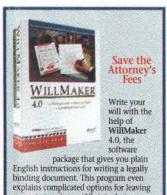
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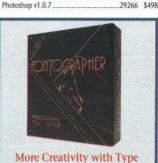






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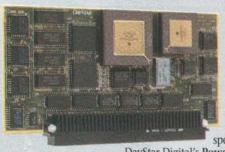


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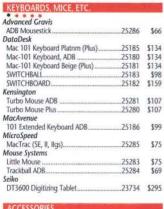
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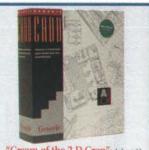
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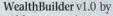
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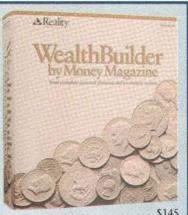
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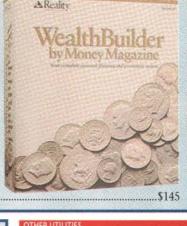
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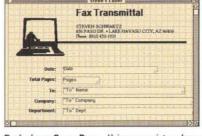
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department. Using a cover page and this information, you can easily perform group transmissions of a single document (see "Designing a Cover Page"). Fax addresses that you use frequently can be assigned #-key equivalents so that you can select them with a single keystroke. However, the phone book has two shortcomings. First, the phone book lists an individual's name, but not the company name. If you deal with a lot of people, you might find it difficult to send a fax to a particular company if you can't remember the name of the contact person. To be really useful, the phone list should display both the contact name and the company. Second, you cannot sort entries in the phone list. New entries are simply appended to the end of the list. If your phone book contains many entries, you can have trouble even finding the person you want to fax.

The DataLink's AE Fax software contains an Out Box, which serves two purposes. It shows the status of all faxes (received, error, busy, queued, and so on) and it serves as a record of sent faxes. Unfortunately, as long as a fax is listed in the Out Box—whether sent or not—an image of it is stored on disk in the System Folder. To save disk space, you must remove the files from the Out Box, which reclaims the disk space but also eliminates the record of these faxes having been sent.

The View option for examining faxes is wholly inadequate. Each fax page is shown as a 1-inch-square thumbnail—much too tiny to read or check for accuracy. It is useful only for seeing if all pages made it into the fax file and if the document sent appears to be the one you intended.

DataLink/Mac from Applied Engineering.



Designing a Cover Page Using any paint or draw program, you design your cover page as a graphic or PICT object. Next, you convert it to a fax image by printing with the Chooser device AE Send-Fax selected. Within the AE Fax program, you then finish creating the cover by pasting the graphic from the fax file into a cover-page file. Finally, you can pick and position fields to be automatically filled in each time you send a fax, including the name, company, department, and phone number of the sender and recipient, as well as the date and total number of pages in the fax.

#### **Sending Faxes**

To send faxes, you just select the Chooser device AE Send-Fax and issue a Print command from any of your favorite programs. All print jobs are then translated into fax format and sent out through the fax modem. You can also schedule them for transmission at a later time, as long as it's within the next 24 hours. In addition, a variety of Page Setup and Print options are provided. Faxes can be either letter or legal size; and either standard (100 dpi) or high-quality (200 dpi) resolution; they can be sent with or without a cover page and headers, and pages with blank space at the end can automatically be trimmed, saving transmission time. Using the Hold feature, you can send multiple documents to a location in a single transmission.

Recipients of the test faxes that I sent all reported that the quality was

very good. As with other fax software, though, interword spacing when using styles such as italics suffers in standard-quality faxes. Since Apple's LQ fonts are not provided, you will have to purchase them separately or use Adobe Type Manager if you want high-quality output.

DataLink/Mac's transmission times are similar to those for other fax modems. For example, it took 4 minutes and 21 seconds to send a high-quality 3-page fax from Microsoft Word. Sending a 3-page PageMaker 4.0 document to a 4800-bps fax modem took about 6 minutes. Transmitting files is a background operation, but converting files to fax format occurs in the foreground, tying up the Macintosh, and complex documents can occasionally take a long time to convert. The 3-page PageMaker file, for example, took 4 minutes. Microsoft Word documents, however, converted quickly.

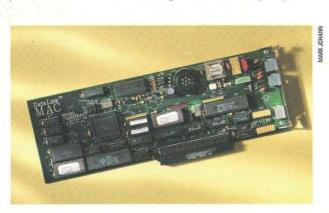
#### **Fax Problems**

I experienced a number of serious problems while using the DataLink/ Mac, including several system crashes and applications that unexpectedly quit during the conversion process. Removing my normal INITs failed to correct these problems. Two crashes even trashed parts of the fax software, which then needed to be reinstalled. In my tests, I was able to send faxes without problems only about 60 percent of the time. All files eventually reached their destinations but many took two tries.

The DataLink/Mac's performance as a Hayes-compatible data modem is flawless, and the availability of MNP Class 5 data compression is a plus. As a fax modem, however, DataLink/Mac's only significant selling point is that it's a NuBus board, so it doesn't take up desk space or require a separate power supply. In the same price range, however, you can currently buy an external fax modem with the same feature list-plus "receive" capabilities and more robust software. Before the DataLink/Mac can be recommended, the software needs further work and more features, and receive capability should be added to the board.

-Steven Schwartz

See Where to Buy for contact information.





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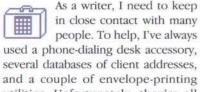
#### INTOUCH

Pros: Unlimited records; instantaneous searches; multiple layouts for printing envelopes and labels; prints bar codes, facing identification marks (FIMs), and message lines; exports in many file formats; phone-dialing macros.

Cons: No sort capabilities; cumbersome importing procedure; lacks onscreen help; no hot-key pop-up option.

Company: Advanced Software.

Requires: Mac 512KE. List price: \$69.95.



several databases of client addresses, and a couple of envelope-printing utilities. Unfortunately, they're all separate programs. Now I can handle all those functions with a single DA.

#### **Database Features**

The Intouch screen is divided into two windows (see "Intouch's Main Window"). The left window is for addresses, and the right is for notes and phone numbers. The note window for each record can contain 32,000 characters—the equivalent of about 14 document pages. You can scroll both windows. The note window has its own zoom box that expands to 3 by 5 inches.

Each window is treated as a separate field. In the address window, you can enter information in any order, but you must use a carriage return to end each line. Whatever you enter in the address window is exactly what will print when you generate a label or an envelope. You should note, however, that the U.S. Postal Service frowns on addresses that do not end with zip codes—finishing with an "ATTN: Mr. Jones" is a no-no.

A lightning-fast, case-insensitive search option lets you quickly find any record in the database. If you just want to browse through the file, you can have a hard time finding a particular record. You cannot sort the database in this version of the program. Cutting and pasting with Intouch's

insert function to position new records helps overcome this limitation somewhat, but it's definitely the hard way. Since searches examine both the address and note windows, you might want to add keywords in the note window to help you identify common addresses; for example, use *Mac* to indicate a Macintosh software or hardware vendor. In addition to the Search button, you can use the arrow icons to move to the next, previous, first, or last record. There's also a Go To button that can take you directly to any record number.

If you already have a database of names and addresses that you'd like to use, Intouch can import two file types: QuickDex and tab-delimited text files. Most databases and spreadsheets can create tab-delimited files. so it is relatively easy to move files into Intouch. Then, however, the fun begins-Intouch has no way of knowing where an address ends and the phone number and optional notes start. To finish importing, you must manually split the two pieces apart for each address. Since my address file had more than 350 entries, this meant that I spent the next few hours fixing the file. According to Intouch's product manager, the next version might provide an option to search for and automatically split each record after the zip code. Intouch can export 18 popular file formats, plus ASCII text.

A snapshot button (the tiny camera icon in the main window) enables you to easily move information between Intouch and other programs via the Clipboard. You can move addresses into Intouch by copying them



Intouch's Main Window Option screens, accessed by clicking on the icons in the lower left corner of the screen, enable you to preview envelopes, pop up the Page Layout dialog box, import or export data, and set dialing options. The Layout button lets you create new envelope and label styles, return-address definitions (with graphics), and message lines.

to the Clipboard and then pressing the Option key while clicking on the snapshot button. Of course, normal Macintosh editing keys and commands are also supported.

#### Number, Please

If you have a modem, Intouch can dial phone numbers found in the note window. By default, the program dials the first number listed, but you can dial another number by positioning the cursor in front of it. If you don't have a modem, you can dial through the Mac's speaker, placing your phone's mouthpiece near it. According to the company this works best with earlier Macs (a 512KE, a Plus, or an SE).

Other options let you specify a prefix to dial (for example, 1, 9, or a calling-card prefix), a string to end each dialing action (*;b* can be used, for example, to hang up the modem), and your local area code. You can also create macros and assign them to \$\mathbb{H}\$-1, \$\mathbb{H}\$-2, or \$\mathbb{H}\$-3.

#### **Printing**

You can create and save up to 15 styles for envelopes and labelsspecifying the print area; text font, style, and alignment; paper-feed option; and whether or not to include a bar code. For envelopes, you can also choose any style of return address (with text or graphics), specify a font, and select a message to print at the bottom. You can also use Intouch to print self-addressed envelopes, and envelopes without the mailing or return address. Records can be printed with the address information, notes, or both. Supported printers include the Image-Writer, all LaserWriters, and the HP DeskWriter.

Intouch quickly became one of my most frequently used DAs. The next release should make the product even more flexible and easier to use. According to the company, new features will include the ability to perform HyperCard-style sorts on any word in any line of the address field, support for multiple-address files, improved importing, network compatibility, and more custom options. The new version will be sent free to registered users. Either way, you will like this program.—Steven Schwartz

See Where to Buy for contact information.



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#### BANNERMANIA

Pros: Wide variety of banner types and design elements; produces high-quality color banners in minutes; uses Adobe Type 1 fonts as well as specialized fonts; can randomly cycle through banner patterns; easy and fun to use. Cons: Unimaginative selection of premade banners; no clip-art graphics included; no ability to import graphics; limited to two text lines. Company: Brøderbund Software.

Requires: Mac Plus. Recommended: second disk drive. List price: \$59.95.

If you're the kind of person who likes to announce things—birthdays, parties, your niece's graduation, the opening of your tenth store—then you should take a look at BannerMania, a superb product from Brøderbund that lets you produce banners of virtually any length, style, and color.

BannerMania has many advantages going for it: it's simple to use; it has a selection of customized fonts; it automatically sizes text; and it gives you the ability to customize a banner's color, size, patterns, and shape.

BannerMania enables you to make inventive banners and posters in a matter of minutes. Once you've typed in a 1- or 2-line message, you can change the basic banner components using five pull-down menus: Layout, Fonts, Effect, Color, and Shape. BannerMania offers a palette of 20 special effects, ranging from three-dimensional lettering to balloon backgrounds, and 27 banner shapes. By selecting the Paisley Up pattern from the Shape menu, and the Vibes effect from the Effects menu, I was able to make a pretty good approximation of a 1960s-era rock-and-roll concert announcement. One of the best features of the program lets you instantly change a message's shapefrom an arch to a teardrop, from a ribbon to a wave-to see the effect the new shape has on your banner.

#### Ready to Go

For those of you who want truly instant gratification, BannerMania also

includes a selection of more than 50 ready-made color and black-and-white banners. You can choose a ready-made banner and then substitute your own message for the pre-written one. I found the selection of premade banners, however, to be rather uninspired—the standard collection of "Happy Birthday!" messages you'd find on balloons.

In fact, if there's a flaw in the design of BannerMania, it's in the conservative nature of the fonts and graphics. Most of the 19 included fonts are takeoffs on circa 1950s type styles, so many of the posters end up looking like Woolworth's advertisements or Barnum & Bailey circus posters. You can, however, import any typeface found in Adobe Systems' Type 1 font library into your banner.

BannerMania is essentially a textbased program. It includes a few graphic elements such as pointing fingers, hearts, and cowboy boots, but they are too plain for most uses. The ability to import graphic elements into the banners would improve the program greatly.

#### Easy to Use, Easy to Color

Ease of use is one of BannerMania's biggest pluses. Besides its intuitive menu selections and on-screen help features, the program comes with a well-written and concise manual. The manual guides you through every step of creating a banner.

To get the most from Banner-Mania you need access to a color monitor and a color printer. You can choose from Banner-Mania's 68 colors or choose one of the program's 152 preassigned color sets. You can still produce color files in gray scale, but it



Spontaneous Generation on an Apple Even if you're no Michelangelo when it comes to design, with BannerMania you can create inventive banners quickly. Type a message and click on Transmogrify to cycle randomly through different colors, shapes, special effects, fonts, and sizes. You can stop the process when you see something you like, or lock individual features as they cycle by.

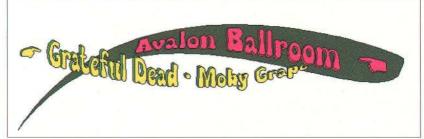
is much harder to design a color banner working only with color codes. BannerMania is ideal for producing high-quality gray-scale banners.

The banner's size is limited only by the printer's paper-handling ability. Your banner can be as small as one page or long enough to fit across your front window. You can stretch or compress text to fit on a specific number of pages. You can either change length without affecting height and vice versa, or you can reduce or enlarge both dimensions, keeping the same ratio by using a scale control.

If you use a laser printer, banners can be longer than one page but will have gaps where the edge of the paper is carried by the printer mechanism. It's even easier to use a printer with continuous feed or the ability to use special banner-size paper.

#### Teaching Transmogrification 101

BannerMania's Transmogrify command enables you to randomly cycle (continues)



Quick Concert Announcements Special effects such as paisley shapes and vibrant fonts make it easy to create something like this 1960s-style poster. BannerMania has its own collection of fonts, but it's also possible to import Adobe Type 1 fonts into a banner. You create virtually all elements of a banner using an extensive set of pull-down menu commands.



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through various patterns, shapes, and colors while keeping the message of the poster intact. ("Calvin and Hobbes" fans might remember how Calvin is constantly using his Transmogrifier to change himself into a dinosaur or an insect.)

When you transmogrify a banner, the text remains the same, but every other characteristic—shape, colors, and so on—changes automatically. Brøderbund has put quite a bit of effort into the Transmogrify feature; you can freeze and lock specific components of a banner as it cycles by, so that you retain individual layouts or shapes while the other components keep cycling.

You can also use Transmogrify as a screen saver. Just enter a message into BannerMania and set the program on Transmogrify to get an endless cycle of color banners relaying your message to anyone who stops by your computer.

No matter what your artistic ability, BannerMania enables you to generate truly elegant banners in a fraction of the time it would take with a typical illustration program. All in all, I heartily recommend BannerMania to anyone who needs to spread a message in a big way.—Michael Dashe

See Where to Buy for contact information.

Organization Chart Software

#### ORG PLUS FOR MACINTOSH 1.0

Pros: Customizable features; can resize charts to fit page. Cons: Options can be confusing; can't create tables or reports; supports only PICT graphics format. Company: Banner Blue. Requires: Mac Plus; second disk drive. List price: \$195.

No matter how large a corporation you're dealing with, Org Plus helps you visualize the corporate hierarchy. Now available on the Macintosh, this program has been available since 1986 for computers running MS-DOS. Org Plus enables you to make organization charts with thousands of boxes, establishing connecting lines and relationships automatically.

#### Plenty of Bells and Whistles

You might think that creating an organization chart is no great problem. Just draw a box in a program like MacDraw II, duplicate the box a few times, drag the duplicated boxes into position, enter text, and add connecting lines. Simple, huh?

Even when the chart has only a few entries, it's not as easy as you might think. For a large chart, the logistics involved in getting it right with a drawing program can be mind-boggling. Org Plus provides the bells and whistles for handling any size group, makes adjustments automatically, and indicates almost any relationship between boxes.

The program begins by asking you what information you want in each box (up to 24 lines' worth): name followed by title, title followed by name, or a custom arrangement. (You can temporarily hide any sensitive data; for example, you might include salaries only on the chairman's copy of the chart.)

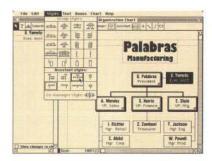
A box now appears at the top of the chart, in the format you've specified. You can add subordinate boxes to the side on the same level, side by side underneath, in a single column underneath, and so on (see "Editing a Chart"). You can select various line widths, appearance options, border styles, and any typeface installed on your System. You can even use a different font for each item in a box.

As you enter data, the box you're working on expands or contracts to display the text properly—no manual juggling required. You can either enter text directly into the boxes or speed up the process by using an edit panel to make the entries in bulk (the edit panel is shown at the left side of the "Editing a Chart" screen). Org Plus also helps you rearrange and resize the entire chart to save space.

In fact, there are so many features, that the excellent manual contains over 250 pages.

#### **Special Features**

Text and drawing tools are provided for annotating charts. These annotations appear as a separate layer superimposed on the chart. Because they are handled independently when you shrink or enlarge a chart, the an-



Editing a Chart The resizable edit panel occupies the left side of this screen. A pull-down menu shows choices for placing boxes and lines to indicate relationships.

notations are not affected.

You can import graphics, such as a company logo, through the Clipboard, but in PICT format only; after you import images, you can resize them and drag them to new positions.

You can import the text from a database or word processing program, but only if the text is in tab-delimited ASCII format. Nevertheless, this capability can save many hours in creating a chart for a large organization. If the name of an employee's manager is included in a database, the program even maintains the reporting relationship.

You can cut and paste boxes between charts, separate large charts into several smaller ones, and merge several small charts into a single large one. You customize defaults such as the spacing between boxes. You can also save a series of chart formats to maintain a consistent appearance throughout the departments of a company.

#### The Downside

Org Plus is so chock-full of features that it is hard to remember whether you access a particular function by pressing %, Shift, or Option. Although most features adhere to the standard Mac interface, the program is not intuitive; you must read the manual and learn specific procedures.

You can't create automatic headers or footers for multipage charts, and there is no support for color. You can't create oval boxes, you can't shade boxes, nor can you place a background in them. And although the IBM version lets you create tables and reports, the Mac version doesn't. (continues)

#### The Bottom Line

Despite these few shortcomings, Org Plus is a must-buy for companies that need to constantly create, update, and distribute organization charts. It has no direct competition on the Macintosh. Small organizations, however, might not use all of Org Plus's capabilities enough to warrant paying the \$195 asking price.—Marvin Bryan

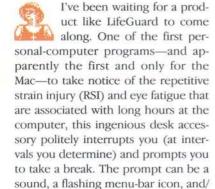
See Where to Buy for contact information.



#### LIFEGUARD

Pros: Real help for repetitive strain injury; simple, elegant design and easy setup; highly user-configurable; useful ergonomics information. Cons: Some INIT conflicts. Company: Visionary Software.

Requires: Mac Plus; System 6.0.2.
List price: \$39.95.



or a dialog box that says it's time to

stop working for a few minutes and

do something else.

If you work at the Mac nonstop for hours, you risk RSI, which can be extremely painful and ultimately disabling. RSI comes in various forms; a common one is carpal tunnel syndrome, which affects the wrists and hands. In most cases RSI can be prevented or alleviated by taking fairly frequent, short breaks and doing simple exercises. But even if you know this, even if you've experienced the pain of RSI yourself, it's hard to remember to stop when you really get into what you're doing-which is why LifeGuard's reminders are such a help. Besides the user-configurable prompts, the program provides easily accessible, clear drawings and de-



LifeGuard on Duty Choose LifeGuard from the Apple menu, and the main settings window appears. The tabs at the bottom take you to the sections on exercises and ergonomics and to the activities window, where you tell LifeGuard what you want to be reminded to do on your break.

scriptions of gentle but effective exercises in seven groups: Whole Body, Eye, Neck, Shoulder, Back, Wrist, and Hand. LifeGuard also has diagrams and information on workstation ergonomics; the excellent manual offers more ergonomics information plus a bibliography.

#### Settings, Snoozes, and Sounds

One of LifeGuard's virtues is that the main window, accessible from the Apple menu, is where you set the timing of interruptions and the duration of breaks. There's no clicking through a series of dialog boxes to change the settings. Another plus is that LifeGuard is smart-unlike an alarm-clock application, it doesn't just go off automatically at a certain time. If you take a break, LifeGuard knows-because it monitors keystrokes and mouse movements-and adjusts its timing accordingly, resetting itself when you start work again. So if you already take regular breaks from work, you may never hear from LifeGuard at all.

LifeGuard's snooze function—which works like the snooze bar on a clock radio—and sound function are accessible via icons in the main window. You pick the length of the snooze and set up any key combination to get a brief respite from LifeGuard's nagging.

As for the audible prompts, several of the sounds provided are charming, and a few are smarmy. I am not a fan of talking agents: when my computer intones "Relax" in the deep, smooth voice of a hypnotist, it is risking defenestration. I could do without the blissful Sigh, too, and the

heartfelt digitized "I love you." But you can discard the sounds you don't like and still have plenty of choices left. Morning Flute, African, and Ticka-Ticka are my favorites; I experimented on my three office cube neighbors with these sounds turned down fairly low, and two of them never heard them at all (the third noticed Ticka-Ticka and said she liked it). You can record new sounds with a digitizer such as Farallon's MacRecorder or directly on one of the new Macs, such as the LC, that come with a sound-input microphone.

LifeGuard is easy to install and has good context-sensitive help and expert tech support (in case you have a lot of other INITs loaded and encounter an INIT conflict, as I did—I used an INIT-management utility to fix the problem). LifeGuard is a straightforward program that fulfills its purpose admirably. It takes some of the drudgery, and potentially a lot of the pain, out of computer work.

-Felicity O'Meara

See Where to Buy for contact information.



#### EDITORIAL ADVISOR 1.0

Pros: Comprehensive; simple to use; customizable word lists and style sheets; clearly written. Cons: Some information too elementary, some too skimpy; navigational routes sometimes indirect. Company: Petroglyph.

**Requires:** Mac Plus; hard drive; System 6.0.5. Recommended: 2MB of RAM if operating under MultiFinder.

List price: \$149.95.



Editorial Advisor, a comprehensive online reference guide for editors and writers,

will appeal most, I expect, to copy editors (a select breed, we like to think ourselves), who have a special curatorial responsibility for the grammatical correctness and stylistic consistency of the books and articles with which we work. It is a straightforward and useful package—free of diverting bells, whistles, or entertaining graphics. Its authors' goal was to assemble as (continues)

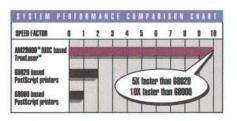
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complete a source on grammar, punctuation, usage, editorial conventions, and so on, as is possible in a relatively small amount of digital space (the program occupies a little under 2.5MB); and using HyperCard's system of buttons and links, to make all that information easily accessible.

Editorial Advisor actually comprises six HyperCard stacks, but because of the way they are linked, navigation among them is transparent. Although some familiarity with HyperCard is helpful to understanding the program's organization, it's not necessary; both the manual and the online help stack do an adequate job of explaining the hierarchy in the familiar terms of a genealogy.

All cards show the same row of 18 small icons running along the top. These include buttons for accessing help, performing a search, appending a note, entering items in the house style guide and word list, and placing and locating bookmarks, as well as moving around in the family tree. Directional arrows lead upward (to more general categories) and left or right (to related topics at a parallel, or sibling, level). One button takes you to the main Contents card, another to the subject index, yet another to the word index. There's also an Options button for which you can designate your chosen function, and one that leads backward through as many as 50 previously viewed cards. If you prefer pulldown menus to buttons for finding your way, they're available too.

#### Search Me

Because there are many different ways to conceptualize how information may be linked and structured, it's often more efficient to find your reference by means of a search, rather than browsing. Both the word index and the subject index are written as hypertext; click on the boldface entry you want, and Editorial Advisor will take you to a card dealing with that topic. You can also use the Find button (the magnifying glass). Clicking on this button brings up a dialog box asking for the number of the card you want. Fortunately, since you're unlikely to know that number offhand, Optionclicking on the magnifying glass brings up HyperCard's standard message box, ready for you to enter a search text string.

Editorial Advisor provides movable bookmarks so you can wander around the stacks and then return to set locations. Unfortunately, there are only two of them, unalterably labeled Bookmark 1 and Bookmark 2; you cannot rename them, say, Abbreviations and Pronoun Agreement. They're like the electronic equivalent of using your fingers to hold your page: if you forget that you've already set Bookmark 1 and assign it to a second spot, you lose the first place. These bookmarks are also temporary; once you exit the program, the settings are lost. It would be nice to be able to set a number of more permanent markers so you could flip easily to those topics you refer to often.

#### Off-the-Shelf Info

Some parts of the reference section are quite strong, both in terms of the type of information provided and in the way it is presented. For example, click on the copyediting button, and you enter a stack of 15 cards beginning with a chart of copyediting marks. Clicking on any of these symbols brings up a card showing how that symbol is used to mark copy (see "Humpty Dumpty"). You can then move to a screen showing how the corrected copy would appear in print, or to a card explaining the symbol in more detail. Other routes lead to more thorough discussions of punctuation, including British and American variants on punctuation style. Where different conventions apply, such as the use or nonuse of the serial comma, Editorial Advisor indicates which standard references (The Associated Press Stylebook and Libel Manual or Words into



**Humpty Dumpty** Clicking on the copyediting symbol for quotation mark insertion brings up this screen showing an example of marked copy.

Type, for example) favor which style. An appendix includes an annotated list of related words such as compose, comprise, and consist, or adapt and adopt—even some less obvious pairs such as blatant and flagrant.

Sometimes the explanations proffered seem too elementary to be valuable. The editor or writer who needs to review the parts of speech would be well advised to consider another profession. At the same time, copy editors of good conscience and skill will differ as to what constitutes useful reference material. (I blush to admit how often I still struggle with hyphens and en dashes, which another editor might wield with ease.) Delve beyond the definition of pronoun into any of 13 subtopics for that one part of speech. Try case, for example. In addition to comparing subjective and objective cases, Editorial Advisor gives an interactive illustration for each person-I/me, he/him, they/ them, and so on.

#### Do It Yourself

The program is strongest in articulating the general rules of grammar and usage. Interpretation, necessarily, is left to the user. Still, one could wish for more illustrations to help with making tricky judgment calls.

Editorial Advisor's other great strength lies in features for customizing the program. It provides a house style guide, style sheets (you can maintain as many as six at a time), and house word list—finally, a place to stow all those individual decisions. And you can append notes to any card, for example, to remind yourself or your networked colleagues when house style deviates from Editorial Advisor's.

As befits a program of its type, Editorial Advisor's text is well written, both the on-screen cards and the brief manual. Don't be too quick to throw out your *Chicago Manual of Style*, though—Editorial Advisor is not a replacement for it or any of the other standard source books from which the program draws. But consider keeping Editorial Advisor at hand. It's earned a place among your editorial references.

#### -Marjorie Baer

See Where to Buy for contact information.

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Output from LaserWriterII NT with Accel-a-Writer upgrade,  $1200 \times 300$  dpi, 150 lpi with 26 gray levels

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printer from holding you up, and give you better resolution in the bargain.

\*Centronics\* parallel interfaces not available for the original LaserWriter and LaserWriter Plus brinters.



#### Accel-a-Writer



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#### **CONVERT IT 1.02**

Pros: Efficient; good error handling; produces exceptional reports; first-rate support. Cons: ToolBook stacks require fine-tuning; external commands and functions need recoding.

Company: Heizer Software. Requires: Mac Plus; 2MB of RAM; HyperCard

1.2.5. Asymetrix ToolBook 1.0 requires IBM PC or compatible; 2MB of RAM; Windows 3.0. List price: \$199.

Last year Microsoft produced an impressive amount of media noise with its release of Windows 3.0, a semi-Mac-like operating system for IBM PCs and compatibles. At the same time Asymetrix, a Microsoft spin-off company, offered a product called ToolBook, a Hyper-Card-equivalent that works with Windows. Both firms hoped that these products together might help cure PC users of Mac envy; part of this hope was inspired by the belief that ToolBook would allow the rapid development of stacks (books, in ToolBook) for education, training, and other Mac-dominated areas.

#### Into the Blue

ConvertIt is a tool for automating the conversion of HyperCard stacks into ToolBook books. It was developed by the Hypermedia Group, a company that's been working with HyperCard since before you ever heard of it; ConvertIt is marketed by Heizer Software, known originally for templates and such for Microsoft Excel and Works. The Macintosh end of Convert-It is a stack that runs under Hyper-Card, converting objects into HIFF format (for Hypermedia Interchange File Format), which the ConvertIt PC program translates into ToolBook. ConvertIt also translates HyperTalk scripts into ToolBook's OpenScript format at the same time, so buttons and other objects with attached scripts are functional in the ToolBook version of the stack.

The procedure itself is fairly straightforward. You open the ConvertIt stack from inside HyperCard and select a file or files to export (you can pick a folder and check individual files to be converted). Before you export, you can also select elements of the stack to remain unconverted in the ToolBook target—for example, you might not want to export card graphics if you have some special color graphics planned for the PC book (see "Over We Go"). After you start exporting, ConvertIt chugs along at a rate of between 5K and 20K per minute (measured on a Mac IIcx); it's fastest at text and script conversion, and slowest on bitmaps.

You are left with a HIFF file, identified by the Finder as a MacWrite file type, that's typically 40 percent to 100 percent larger than the HyperCard original. You then transfer the file to PC format in one of three ways: direct serial-port link (the manual helpfully includes a cable wiring diagram), export over a network (copying into an AppleShare volume is most convenient), or Apple File Exchange direct-writing to MS-DOS format using an FDHD drive.

Finally, you open the HIFF file in ConvertIt's PC program. This requires selecting a few options (convert fonts or select default font, adjust size of bitmap bits for different PC graphics formats, import graphics or not), but otherwise it is a simple, automatic task. One of the most important features of ConvertIt is the conversion report book this process generates; ConvertIt lists, among other things, any errors it found in converting HyperTalk to OpenScript.

#### **Card Tricks**

The question about ConvertIt is basic: Does it actually work? Yes, it does, within the limitations imposed by the Windows and ToolBook environments. If a stack has been constructed entirely within HyperCard, practically everything converts smoothly. The resulting book in ToolBook can be a useful starting point for making an optimized PC version of the Hyper-Card stack; the fonts often look odd, unless you use Geneva exclusively on both the Mac and the PC, and the two systems' mismatched graphics (HyperCard uses bitmaps in a transparent layer while ToolBook uses paint-Objects that are part of the ToolBook Page) may mean that buttons in the



Over We Go The ConvertIt Export Options screen enables developers to select card elements and stack elements one at a time for conversion. This is necessary, not just convenient; if you're serious about developing in ToolBook you may want to replace some HyperCard constructs rather than merely translate them.

ToolBook book are obscured by converted graphics. XCMDs and XFCNs are not converted. The developers at Hypermedia at one point considered offering a library of the 20 most useful Mac XCMDs as objects usable by ToolBook through Windows' Dynamic Link Libraries, but concluded that programmers would probably be happier originating their own workarounds for XCMD correspondence. ToolBook's OpenScript is a more serious attempt at a general-purpose object-oriented programming language than HyperTalk is, with a range of facilities that allow impressive effects not easily produced in Hyper-Card. As a result, any developer working in ToolBook will want to use the converted files as a starting point rather than as a finished product.

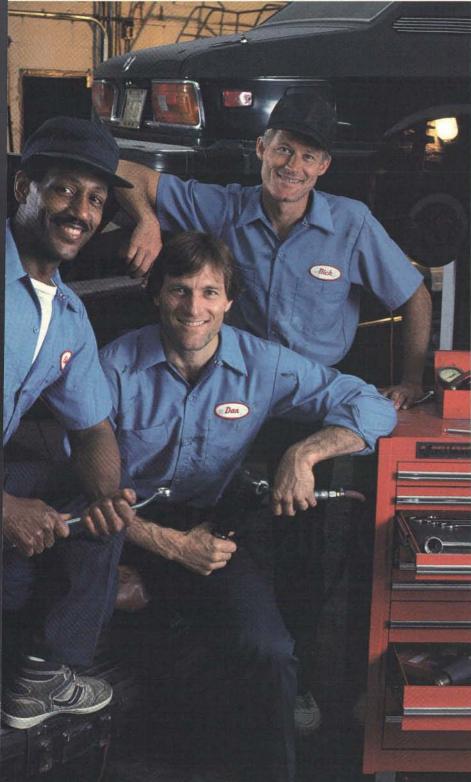
#### The Final Page

ConvertIt does everything you could reasonably expect such a program to do-where the program declines to convert an element, you can assume that the Windows environment is to blame. ConvertIt provides reason to believe, furthermore, that Windows 3.0 presents Apple with a considerable marketing problem; despite sometimes scrabbly-looking Windows fonts, most of the Apple sample stacks and Macworld SuperStacks contest stacks I converted looked fairly attractive in ToolBook. As a way to cut down on ToolBook programming time, or as an introduction to ToolBook functions for experienced HyperCard users, ConvertIt is one of the few authentic bargains in programming utilities.

#### -Charles Seiter

See Where to Buy for contact information.

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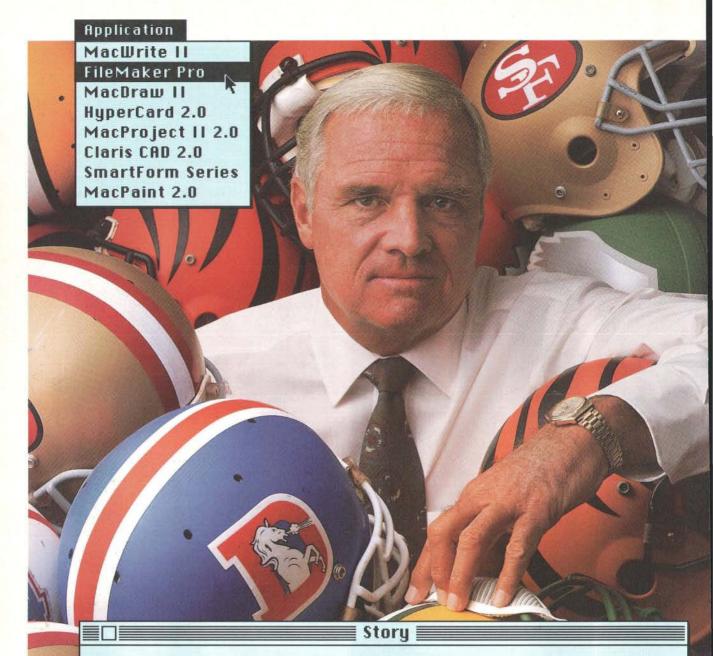
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#### 0

# WINDOW SHOPPING

by Lawrence Stevens

This month I look at a screen saver, a logic puzzle, financial software, and four other software packages.

#### After Dark 2.0

Keeping a monitor switched on while the computer is idle for too long can cause an image to be etched permanently on the screen. One way to prevent this is to install one of the many shareware or commercial screen savers that blank the screen after a period of inactivity. They usually display some kind of animation—shooting stars, bouncing balls—to let you know the computer is on.

After Dark 2.0 (\$39.95 from Berkeley Systems) now gives you the largest number of animations to choose from. Among the 30 modules are clocks (analog, digital, antique, and modern), flying toasters, worms, and a puzzle (see "Turning Your Screen Image into a Puzzle"). You can modify various elements (size, speed, and so on) of the animations and easily create your own designs by combining several modules into multimodules. The manual includes information for advanced users who want to use After Dark as a shell for creating their own animations.

The primary alternative to After

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Turning Your Screen Image into a Puzzle While most screen savers blacken the screen, some of After Dark's displays, like this puzzle, distort the screen image. Because the display is constantly in motion (the pieces of the puzzle move around), the image cannot be etched onto the screen.



Dark in commercial screen savers is Pyro (from Fifth Generation Systems), which in the latest version provides seven options including a clock and fireworks. Because screen-savers, even good ones like Pyro, can get boring after a while, I recommend After Dark. Its variety of displays might make your day a bit more interesting.

#### 3 In Three 1.0

3 In Three (\$49.95 from Cinemaware) is a set of about 60 challenging math, logic, spatial, and word skill puzzles with pleasant graphics and sound.

B's in Her Bonnet, a logic puzzle, involves a series of boxes with open or closed doors. Clicking on any box makes its door open and makes the doors on adjoining boxes open and close. You must select the boxes in the correct order so that all the doors stay open.

To complete other puzzles in the program, you unscramble letters or crack a code using arithmetic. The puzzles are fun but difficult. Sometimes it's even hard to understand the

rules. (The manual says, "if you aren't sure what to do, then figuring out what to do is part of the puzzle.") As a result, this package is for the serious puzzle fan who is willing to devote a good deal of time and sweat to it.

#### Wouldn't You Rather Be Rich? and Financial Independence, As You Like It 2.0

This package includes the 300-page book Wouldn't You Rather Be Rich? and its accompanying software, Financial Independence, As You Like It (software and book for \$49.95, book only for \$13.95, from Cherokee Publishing Company).

This is not, as the book title suggests, a get-rich-quick program. Rather it is a comprehensive guide to all facets of financial planning, from food-shopping tips to Keogh plans. At the end of each chapter in the book there is a Progress Check, a relatively simple (usually five- or six-line) worksheet that helps you determine such things as your net worth, liquidity, and tax bracket. The software contains a computerized version of each chapter's Progress Check.

For many people, the book without the software would be the better buy. Most of the Progress Checks can be completed with just a pencil and calculator; with a spreadsheet program, you can replicate any of the Progress Checks in minutes. If you want to keep on top of your finances, the book can help, but the software is not necessary.

#### EasyKana

EasyKana (\$199 from HyperGlot Software) is a HyperCard stack that teaches the basics of the two main Japanese phonetic alphabets: katakana, used mostly for non-Japanese words, and hiragana.

(continues)

The software includes writing exercises that show, through animations, how to draw each character stroke by stroke. There are also drills in which you have to match Japanese characters with their English transliterations (such as gi). Each word card contains a Japanese word, the English translation, and a drawing that illustrates the word. You can also have the program vocalize the Japanese word. This vocalization, however, is the weakest aspect of EasyKana. Macintalk's drunken-sounding voice simply doesn't provide the accent and inflection accuracy you need when you are trying to learn a foreign language.

Learning to write Japanese characters is in itself a major accomplishment, and EasyKana is a great help, but if you're interested in learning to speak Japanese you should take a class or use a tape recording.

#### FolderJump 1.1

FolderJump (\$49 from Cra Z Software) is one of those rare programs that do a relatively simple job but can make your Mac much easier to use. The biggest problem with the Mac's hierarchical file system is that you often have to click your way through multiple levels of folders in order to open or save a file. With the FolderJump INIT installed, the Mac's Save and Open dialog boxes include a pop-up menu with your most-used folders listed. When you select a folder from the dialog box, you immediately jump to that folder without going through the hierarchy. Also, any time you save or open a file, that file's folder appears on FolderJump's pop-up menu. You can reopen or close that folder by selecting its name from the menu at any time. These folders appear in the dialog box until you shut down the Mac.

When you move from one volume or drive to another using Folder-Jump's Open or Save dialog boxes, and later return to the original volume, you will find yourself in the same folder you were in before you left that volume or drive.

FolderJump can save you thousands of mouse clicks.

#### Fractal Attraction 1.0

Iterated function systems (IFS) is a means of creating complex artwork



Five Ways to Learn Japanese Learning Japanese is not easy, but EasyKana provides five ways, represented by the five buttons, to learn the language. Writing provides animations that show how to write characters. Flash provides drills in which you match characters with English transliterations. Words helps you build a vocabulary; Worksheet allows you to print a practice sheet; and History displays a brief history of the language.



Selecting Flash Cards SmartCards lets you limit the cards displayed. You select up to 3 of the 30 parameters available in the window at the left of the screen. SmartCards will display only the cards that fit the parameters.

by placing thousands of dots at the coordinates of an equation as it is solved iteratively. The images can look like real-life objects such as trees, clouds, or dragons, or they can be abstractions.

Fractal Attraction (\$49.95 from Sandpiper Software) is a better program for nonmathematicians than IFS Explorer from Koyn Software is (see *Window Shopping*, March 1991) because it enables you to draw fractals without understanding the concepts behind them.

In both IFS Explorer and Fractal Attraction, you enter equations in a spreadsheetlike window, and the program generates a fractal based on that equation. Most equations result in interesting fractals, but in IFS Explorer, to find the equation for a specific figure, such as a leaf, you have to understand how fractals work or be willing to spend hours in trial and error. Fractal Attraction solves this difficulty by automatically entering equations based on scanned or drawn

images. You paste in an image, use a tool to trace its outline, and Fractal Attraction enters the equation that will result in a fractal that looks like the image.

If you want to use fractals in artwork but don't want to learn the mathematics behind them, Fractal Attraction is your best buy.

#### **SmartCards**

SmartCards (\$25 from SmartCards Software) is the third HyperCard foreign-language flash-card program that I've looked at. The others were VocabuLearn/CE from Penton Overseas and MacFlash Cards from The Language Quest Software Company (see Window Shopping, May 1990 and June 1990).

All three of these programs share a number of characteristics. They all first display either an English or foreign word on one side of the screen. Then after you remember or guess the foreign or English equivalent, you click to see the correct answer.

The major differences between the three programs lie in the control you have in selecting your practice word cards. In this regard, SmartCards is better than its two rivals.

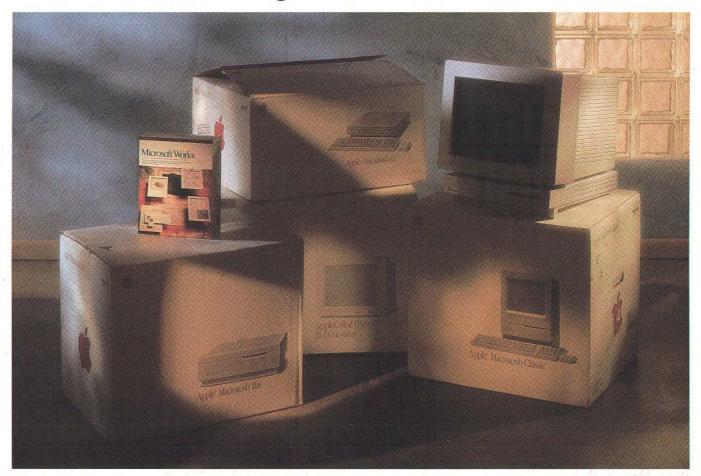
First, SmartCards lets you choose up to three parameters—such as noun, travel, business—for selecting practice cards (see "Selecting Flash Cards"). So you can, for example, practice with only cards that contain nouns and relate to food or business.

Second, SmartCards does a better job of sorting cards based on your correct or incorrect answers. For example, you can set the program to display any cards that have not been answered correctly a given number of times in a row. You can also sort the cards in descending order based on the percentage of incorrect answers. Or SmartCards can display only the cards you haven't seen for the longest period of time.

So far, the company makes stacks for French, Spanish, German, and Italian (Russian and Portuguese are in the works). If you're studying one of these languages, SmartCards' superior ability to manipulate cards can provide an effective way to learn vocabulary.

See Where to Buy for contact information.

# Never before has so much been available to so many for so little.



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#### **Macintosh Ilsi System**

- Mac IIsi w/Apple 40Mb HD, SuperDrive, 2 Mbs RAM, Microphone
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# Take Your Macintosh to the Top with Performance Upgrades from DAYSTAR

DayStar Cache Cards

This new generation of cache cards allows you to plug even more speed into the Mac IIci cache connector. From the proven FastCache IIci to the "blazing fast" 50 MHz PowerCache IIci, get the speed you need at the price you can afford. If you already have a FastCache, trade it in for big savings towards the PowerCache of your choice.

#### FastCache Ilci

#### **40 MHz PowerCache**

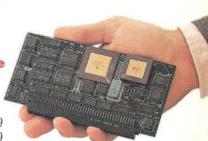
Get Macintosh IIfx processing speeds. Stay under budget and still fly like the wind.

Without Math Chip	\$949
With Math Chip	\$1169

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This turbocharged 50 MHz cache card turns your computer into the fastest Mac alive.

Without Math Chip	\$1689
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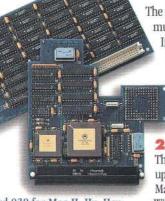
Cache Cards for Mac IIci

DayStar PowerCard 030

The PowerCard 030 delivers maximum speed at an affordable price. The on-board 32K RAM cache eliminates multiple processing wait-states; the 50 MHz configuration triples the performance of a Mac II!

If you start with a 25 or 40 MHz board, you can always upgrade to 50 MHz later. Optional 68882 math chip is available for spreadsheet recalcs, 3D and scientific applications.

**PowerBundle IIcx.** Some Mac IIcx's require that a socket be added to the motherboard. In this case CDA, in conjunction with DayStar, offers a unique motherboard exhange program. To eliminate down time, CDA will overnight you a new socketed IIcx motherboard and the PowerCard of your choice. Simply return your IIcx motherboard and install the new one. Please call CDA for additional details.



PowerCard 030 for Mac II, IIx, IIcx

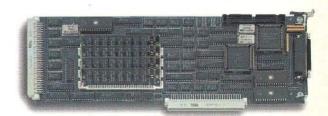
#### 25 MHz PowerCard

#### **40 MHz PowerCard**

#### **50 MHz PowerCard**

#### DayStar SCSI PowerCard

Break the hard drive performance bottleneck with the SCSI PowerCard. This NuBus card gives all drives the ability to perform like super fast RAM disks, getting data to and from your applications at lightning fast speeds. Works with all standard drives, including opticals, SyQuest and CD-ROM. In fact, the SCSI PowerCard is so powerful that even slow opticals can perform faster than a WrenRunner II—*the world's fastest drive*. Database, graphics, or wherever you have disk intensive tasks or large files, this easy-to-install NuBus card is the ideal performance upgrade for Macintosh users. The buffer uses standard 100 nanosecond Mac II SIMMS (0 MB Cache/Buffer requires memory).



SCSI PowerCard for NuBus

#### **SCSI PowerCard**

The Complete Line of DayStar Performance Upgrades are available through CDA Computer Sales!

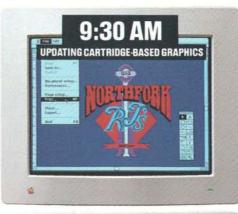
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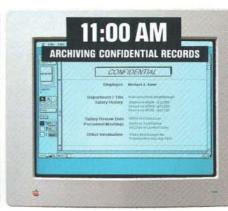
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Outside US/NJ 908-832-9004

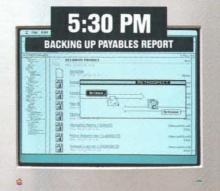
# A Day In The Life Of













# MacinStor<sup>®</sup> Erasable Optical.



Imagine a storage device that runs at near-Winchester speed, has the capacity to accommodate massive databases, and the ver-

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Erasable Optical is just such a device. A dynamic storage system that (1) provides infinite nearline storage capacity, (2) is the most reliable and convenient data backup and archiving solution, (3) lets you carry or send massive files, (4) functions perfectly as a primary storage device, (5) gives you lock-it-away data security, and (6) can immediately take over for a downed hard drive without missing a beat.

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Day or night, as a great tool for productivity and a great device for data protection, MacinStor Erasable Optical is a very timely choice. For more information, call (408) 879-0300. Storage Dimensions, 2145 Hamilton Avenue, San Jose CA 95125.



#### STORAGE DIMENSIONS

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# NEW PRODUCTS

#### **Edited by Mary Margaret Lewis**

This section covers Macintosh products formally announced but not yet evaluated by Macworld. All prices are suggested retail. Please call vendors for information on availability.

#### HARDWARE

#### **16MB SIMMs**

16MB composite SIMMs designed with industry-standard 30-pin construction and offer 70-nanosecond RAM access. These units appear to the operating system as standard 16MB increments. Contact Vendor for price. Newer Technology, 316/685-4904.

#### The Bat

Input device consisting of two ergonomically designed seven-key keyboards that enable you to enter characters, words, phrases, and macros by pressing chordic key combinations. Each Bat keyboard has all the functions of the standard 101-key keyboard; the Bat keyboards can be joined together and used instead of a standard keyboard, or be attached to the sides of the standard keyboard and

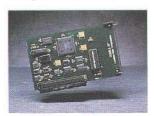


The Bat

used with it. \$269. Infogrip, 504/336-0033.

#### DoubleUp

Lossless compression addin board for mass storage. Comes bundled with Disk-Doubler 3.0 compression software. Uses a compression algorithm that compresses files whether they contain images, nonimage data, or application programs without data loss or transformation. \$229. Sigma Designs, 415/770-0100.



DoubleUp

#### **HD PortaDrives**

Portable hard drives designed to provide average access time of 15 milliseconds. Drives measure 8 inches long, 6 inches wide, and 2 inches high. Operates with SCSI interface; has universal AC power supply with autoswitching for 100V to 260V power requirements. Available in 200MB and 100MB units. HD Porta-Drive 200 \$1995; HD Porta-Drive 100 \$1195. CD Technology, 408/432-8698.



**HD PortaDrives** 

#### **ImageMaker**

PostScript imagesetter designed to create commercial-print-quality images. Uses professional process-color screens and has features for automatic dot size adjustment, automatic film loading and punching, and the option of humidity and temperature controls in the unit. \$125,000. Purup North America, 612/646-3388.



**ImageMaker** 

#### Killy Classic Clip

Low-profile expansion bus connector designed to create an expansion slot for the Mac Classic so that it can support large-screen monitors, Ethernet connectivity, and accelerator boards. \$49.95. Killy Corporation, 212/995-0560.

#### RGB VideoLink 1450AX

Autosync scan converter that transforms high-resolution computer graphics into television format. Automatically synchronizes to



RGB VideoLink 1450AX

any computer signal that has a horizontal scan rate from 21.5kHz to 80.0kHz. \$14,995. RGB Spectrum, 415/848-0180.

#### Spectra Star 400 Printer Series

Series of PostScript-compatible color printers. Model 410 comes with 1MB of RAM, has built-in emulation of the Mitsubishi G370 printer, and can be used with host-based PostScriptcompatible software. The 4MB Model 420 adds a variety of software packages that produce HPGL (Hewlett-Packard Graphics Language) output files. Model 430 adds a board based on the Intel 960 RISC processor and has 6MB of RAM plus AppleTalk connectivity; Model 450 adds a film recorder to create 35mm color slides. Model 410 \$5995; Model 420 \$6595; Model 430 \$7995; Model 450 \$14,995. General Parametrics, 415/524-3950.



Spectra Star 400 Printer Series

#### SOFTWARE

#### Berean Bible Search

Electronic concordance of the Bible that enables the user to do a keyword search on biblical texts; has a case-(continues) sensitive lookup feature, book-by-book counts of individual words, and topical indexes; and can perform word-combination searches using Boolean logic. Contains a text editor for notes, thoughts, and study outlines. 1MB min. memory. \$50. Kim David Software, 214/963-8673.

#### The Best of TED 2

Compilation of presentations made by more than 25 expert technologists and artists who were speakers at the Technology Entertainment Design Confer-



The Best of TED 2

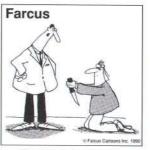
ence held in February 1990. Contains animation footage from Alan Kay's Vivarium project; Jaron Lanier demonstrating virtual reality; John Sculley demonstrating the Knowledge Navigator multimedia simulation; and other historic footage including Lyndon Johnson's "Daisy" commercial from the 1964 presidential campaign, 1MB min. memory. Set of 2 videodiscs with a HyperCard stack \$200; 3 VHS cassettes \$175. The Voyager Company, 213/ 451-1383, 800/446-2001, 800/443-2001 in California.

#### EHelp

A context-sensitive hypertext engine for integration with Macintosh applications. Includes EHelp Compiler, EHelp Tester application, documentation, and examples. Includes license for single Macintosh application. 128K min. memory. \$350. Endeavor Systems, 919/233-8818.

#### Farcus, Business as Usual

Seven-disk set of 100 encapsulated PostScript cartoons accompanied by a book of camera-ready art. Cartoons were created by David Waiglass and Gordon Coulthart. All drawings can be imported into any pagelayout program. 1MB min. memory. \$299. Farcus Cartoons, 613/235-5944.



Okay, okay. No more Japanese management seminars.

Farcus, Business as Usual

#### Fine Art Impressions Art Library

Collection of 186 drawings in 17 different categories. Set comes on 14 disks and includes a template for positioning and altering images within page-layout and drawing programs, directions for designing a variety of layouts, and an image index. 1MB min. memory. \$179.95. Best Impressions, 805/984-9748.

#### GrafEq

Applications for mathematics students in grades 10 through 12, and for first-year university students. Students enter any equation, in any form, and program graphs that equation. Algebraic, polynomial, trigonometric, radical, and hyperbolic trig functions are built in. Available only to schools and educational institutions. 512KE min.

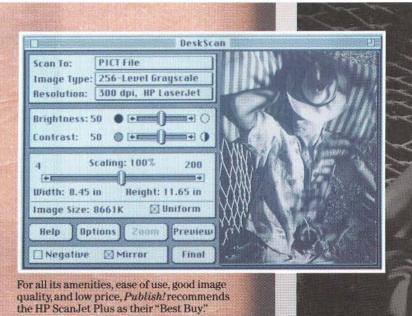
# With the HP ScanJet Plus, you've

# The HP ScanJet Plus scanner provides 8-bit photographic-quality scanning.

That means 256 shades of gray for the hottest-looking output from your Mac. And it's so easy, too. At the click of a mouse, you can get negative or mirror images, as well as scaling in 1% increments from 4-200%. All for \$2,190,\* about what you would expect to pay for a 4-bit scanner.

So if you want the richest, most detailed images from your Mac, you've got it made with Hewlett-Packard. Call 1-800-752-0900, Ext. 1005 for your authorized HP dealer.





memory. School site license \$200. Pedagoguery Software, 604/638-8606.

#### Hamlet

Software that provides finance and profit information to help user decide whether to buy or lease an item. Takes into consideration factors such as alternative minimum tax, residuals, tax rates, debt, and discount rates. Includes break-even analysis on discount rate, rents, and other variables. 1MB min. memory. \$695. Decision Systems, 612/338-2585

#### History on CD-ROM

CD ROM that includes the full text of 107 books relating to U.S. history, as well as more than 1000 images, tables, maps, and photographs relating to historical events. Comes in leather bound case with compre-

hensive user manual. 1MB min. memory. Bureau of Electronic Publishing, 201/808-2700, 800/828-4766.

#### HyperTax Tutor

HyperCard application designed to act as a tax tutor. Gives line-by-line explanations of tax forms and tax-saving advice. Contains several illustrated examples of IRS forms and can be used as a support tool for people who are working with MacInTax and TurboTax software. 1MB min. memory. \$99. SoftStream International, 609/866-1187.

#### JapanEase

Series of HyperCard 2.0 stacks that use animation and sound to teach the Japanese katakana alphabet; words in the Japanese language borrowed from other languages; and other information, such as how

to tell time and dates and count numbers and yen in the Japanese system. 1MB min. memory. \$99.95. Qualitas Trading Company, 415/848-8080.

#### **Keyboard Pathology Series**

Set of three HyperCard modules designed to assist pathologists in classrooms and the lab. TextStack contains Robbins Pathologic Basis of Disease (W. B. Saunders, 1989); QuizBank includes more than 2400 questions covering all aspects of pathology; Video Index contains more than 1600 images taken from the University of Utah's Slice of Life videodisc produced by the university annually. Modules may be purchased separately or together. 1MB min. memory. Set \$480; single-user Text-Stack and QuizBank \$180; Video Index \$120; site licenses available. Keyboard Publishing, 215/275-2729.

#### Kid Pix

Children's color paint program that combines an assortment of creative paint tools with sound effects. Features a simple-to-use palette of paint, draw, and special-effects tools; a collection of magical erasers; and a talking alphabet. Each tool or brush has its own sound effect. Users can also record personal greetings or sounds to add to an image. 1MB min. memory. \$49.95. Brøderbund, 415/492-3200.

#### MasterFinder

Disk-management utility that's compatible with network software; allows user to copy, move, or launch files from any node on a network. Utility contains (continues)

## got it made in the shades.



an application- and document-launch feature as well as the ability to open documents that have been created by other applications; A/UX 2.0–compatible. 1MB min. memory. \$99. Tactic Software, 305/378-4110.

#### **Meeting Meter**

HyperCard program that acts like a taxi meter for meetings. You enter the confidential salary information for each meeting participant; you have the option of entering related information such as room rental and other costs. The program displays a large meter showing hourly costs associated with the meeting. You can set meter to sound an alarm when the meeting goes over a preset cost limit. 1MB min. memory. \$29.95 plus \$4 s/h. Institute for Better Meetings, 415/857-1757.

#### Octavo TypeChart

Program that enables you to print a personalized catalog of all the typefaces you have in your system. Enables you to print a font list showing FOND numbers, installed sizes, and resource types; print a specimen list with each font name set in its respective typeface. Program identifies FOND number conflicts. Enables you to make direct on-screen comparisons between fonts using Type-Chart's screen-splitting feature. 1MB min. memory. \$89.95. Octavo Productions, 3623 Sunnycrest Drive, Ste. 800, North Vancouver, B.C., V7R 3C5, Canada.

#### Performance Mentor 2.0

Software that acts as adviser on daily employee-management issues ranging from coaching and setting objectives to performance feedback and appraisals. Based on data culled from more than 300 research studies. Takes into account various current theories of management. All advice, tips, and hints may be printed. 1MB min. memory. \$395. Performance Mentor, 415/969-4500.

#### Studio Vision

MIDI sequencer for recording and editing MIDI and digital audio information. Can record digital audio tracks in sync with MIDI sequence information; uses Digidesign's Sound Tools to record and play back 16bit sound. Has 16 Audio Instruments to which digital audio tracks can be assigned, and allows independent control of pan and volume for each audio instrument. 5MB min. memory. \$995. Opcode Systems, 415/369-8131.

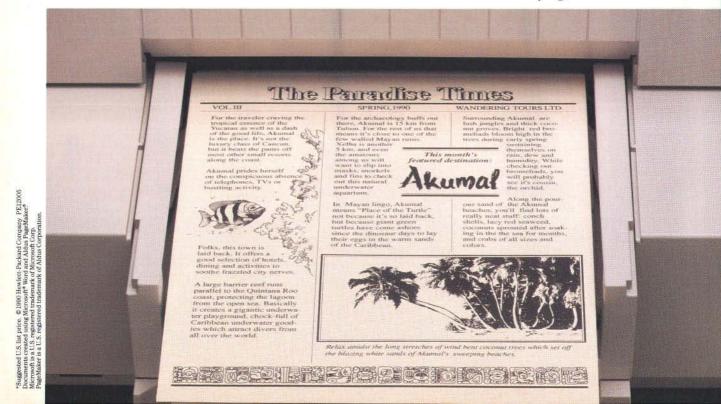
#### Taste

Word processor with builtin desktop publishing capabilities such as page layout and multiple column. Lets you set left and right pages separately; enables matching and mirroring for left or right; and includes a layout box that lets you control the columns, the margins, and the range of pages you are working with. Has commands for wrapping text around irregular- and regular-shaped images. Lets you import PICT and EPS files. Includes the Delta-Graph drawing package, address book database, and point-and-click mailmerge facility. 1MB min. memory. \$149. DeltaPoint, 408/648-4000.

#### TrustMaker

Application designed to help you prepare your own legally valid living trust

### With the HP DeskWriter, you can



without an attorney. Program guides you through the trust-making process and lets you make up to 28 specific gifts of trust property to any individual or group of people; provide for minor beneficiaries by leaving property in trust or by using the Uniform Transfers to Minors Act; appoint an initial trustee, a successor trustee, and an alternate successor trustee; and print a schedule listing the property to be transferred to the trust. 512K min. memory. \$99. Legisoft, 408/244-3300.

#### The Viper

Data security utility that erases hard and floppy disks by overwriting the data multiple times according to guidelines from the National Security Agency. Once erased in this manner, data can't be accessed by retrieval programs. 1MB min. memory. \$49.95. Systematic Computer Services, 513/275-2937.

#### Wayne Gretzky Hockey

Hockey-simulation program that includes animated referee calls, digitized sound effects and video fight sequences, and the ability to create and edit your own team roster. Lets one or two players control any team member in real time, play and coach simultaneously, coach from the bench, or watch the computer control both



Wayne Gretzky Hockey

teams. Includes a playback feature that lets you study game play using variable-speed instant-replay and slow-motion feature. Rates players according to 11 skill categories and tracks their performance. 1MB min. memory. \$54.95. Bethesday Softworks, 301/926-8300.

#### ACCESSORIES

#### **Anchor Pad for Macintosh**

Accessory designed to keep the Mac anchored to a desktop without marring the desk's surface. Available in a 10-by-12-inch footprint for the Plus, SE, and Classic and a 14-by-16-inch footprint for the Mac II series and LC. Consists of a baseplate that connects to an adhesive pad and bolts into footings installed at the bottom of the Mac. Lock and key provided to secure the Mac to the baseplate.

Installation required. \$110 and up, depending on configuration. Anchor Pad International, 805/658-2661, 800/426-2467, 800/626-2467 in California.



Anchor Pad for Macintosh

#### **Dust Covers**

Customized dustcovers for Mac Classic, LC, and Hsi. Made of a washable cotton-polyester-blend fabric; available in gray, red, royal blue, brown, navy, and tan. (continues)

# have it all. (But keep it to yourself.)



The HP DeskWriter printer puts laser-quality printing right at your fingertips.

With a small size and a \$995\* price tag, the DeskWriter printer easily fits on your desk and in your budget. And its advanced 300 dpi inkjet technology lets you print sparkling text and detailed graphics.

The DeskWriter is also designed for easy use with your Macintosh, and has both serial and AppleTalk interfaces. It even includes scalable and outline fonts. Combine that with the DeskWriter's whisperquiet operation, and keeping it to yourself will be that much easier. So call 1-800-752-0900, Ext. 1004 for your authorized HP dealer.



Set of covers for CPU, monitor, and keyboard \$29.95; mouse cover \$2. Co-Du-Co, 414/476-1584.



**Dust Covers** 

#### Keyboard SpaceSaver II

A combination monitor platform–keyboard storage rack with a drawer for supplies. Designed to help computer users create more desktop space while protecting keyboards from dust, spills, and debris. Keyboard storage rack slides under a desk when not in use; fits any size keyboard. \$59.95. Curtis Manufacturing, 603/532-4123.

#### Scan Align

Accessory for hand-held scanners that enables you to exactly align scanner with image during scanning process. Guide provides a built-in acetate sheet, under which you place original image for scanning. \$39.95. American Business Concepts, 214/904-9121.

#### BOOKS

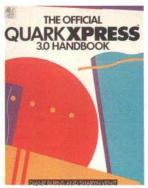
#### Wouldn't You Rather Be

Step-by-step guide to managing money with the goal of achieving financial security. Provides specific advice and guidelines for organizing finances in several aspects of life such as deciding to buy or lease a car; life and health insurance; investment options; income taxes; divorce; alimony; and child support. Written by Clyde Albert Paisley. Soft-

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The Official QuarkXPress 3.0 Handbook

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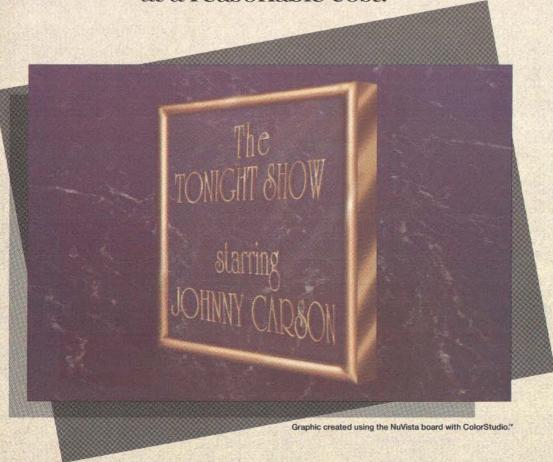
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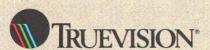
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\* SOURCE: International Data Corporation, August 1990.

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MACWORLD EXPO/AUSTRALIA Growth in number of Macintosh computers purchased in Australia during 1990: 22%



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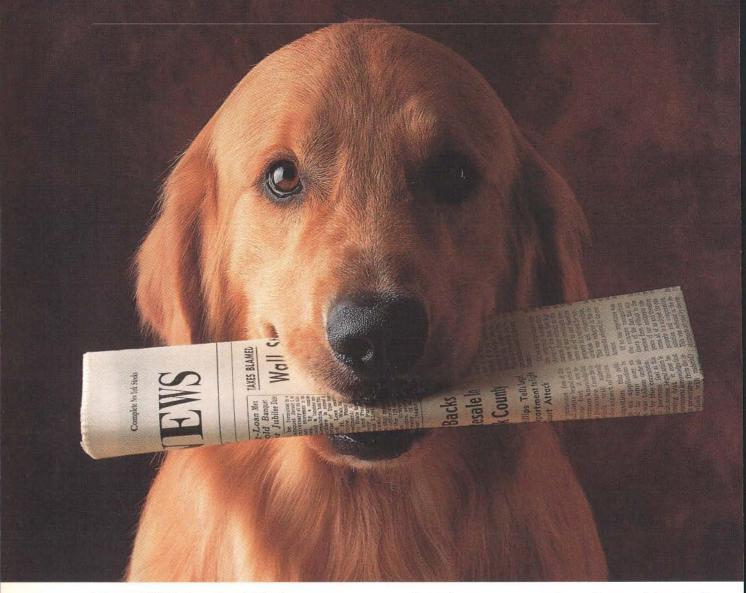
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## Quick Tips

VIRTUAL MEMORY UPGRADES, TABLE SHADING, LONG ADB CABLES, AND MORE

BY LON POOLE

everal months ago Evan M. London, a schoolteacher in Hastings On Hudson, New York, submitted a tip that appeared in the January 1991 issue. His fourth-grade students appreciated how he applied what he'd learned to the real world, but

the fact that he was getting paid for his tip really impressed them. So much so that two of his students, Kristin Capeono and Julia DiSalvo, sent in a tip of their own.

"We play games, make stacks, and paint pictures on our fourth-grade teacher's Mac computer. We have figured out a trick for GunShy. You press the Option and % keys, and you will see the squares that can be eliminated. Those squares will be black and the others will be regular white. That's a way to find matches. Otherwise it is pretty hard."

Because GunShy is a HyperCard game, their tip applies to many other HyperCard games and to other HyperCard stacks as well. When you press the Option and X keys, Hyper-Card shows you the whereabouts of all buttons. Hidden buttons are often important hot spots in HyperCard games. In other stacks you can't always tell what words or pictures to click; this trick clues you in. A similar trick, which may be less useful in games, is pressing %-Shift-Option to reveal all text fields. Text in fields can be searched using HyperCard's Find command (Go menu), but not text that's been made part of the picture.

#### **Partly Bad Disks**

Two of us recently lost large, important documents, getting messages that said, "...unable to

write . . . due to bad media . . . " I figured that was because I recently purchased blank disks at bargain rates. A co-worker tells me his IBM PC scans new disks during initial formatting to locate bad sectors and then forbids the use of the bad sectors. Does the Mac do that? If not, can I buy software that will? Our lab and office are terrified of another such loss.

Larry Horstman Miami, Florida

The Mac won't initialize (format) bad sectors on any disk. On a hard disk, it marks bad sectors as unusable. If the Mac finds a bad sector while initializing a floppy, however, it rejects the whole floppy.

What happened to you on the Mac could just as easily happen on any computer. Your disks developed bad sectors during everyday use. In other words, they wore out (prematurely). Good-quality disks take years to develop bad sectors. You can find and mark bad sectors that develop with age by using a disk utility program such as Central Point Software's MacTools Deluxe. However, I recommend you replace floppies that go bad. It's simply not worth the bother of limping along with them.

As you're probably aware by now, the only sure protection against disk failure is to regularly make backup copies of all information you can't



stand losing. Without current backups, you must live in terror.

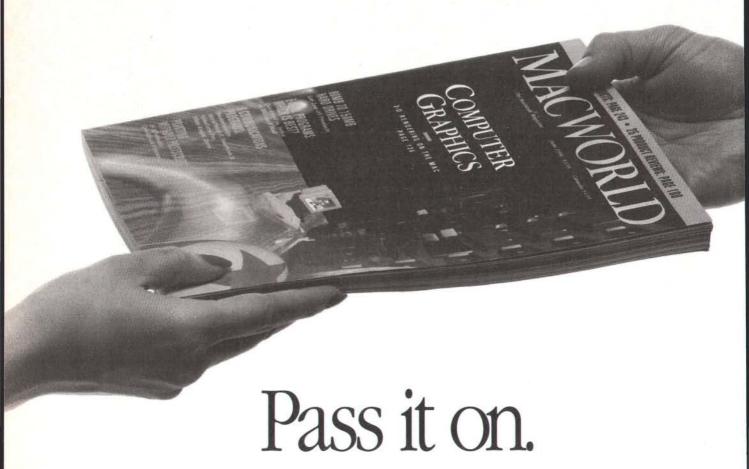
#### Icon Change

After reading *Quick Tips* in the January 1991 issue, I tried rebuilding my desktop. I had no problem rebuilding, and it improved file copy times greatly. After rebuilding my desktop, I opened the StuffIt Deluxe folder, and to my surprise the icon had changed. Could rebuilding have caused this?

Chris Ptacek Bellmore, New York

A Yes. Before rebuilding, you must have upgraded from StuffIt 1.5.1 to StuffIt Deluxe. When you copied StuffIt Deluxe to your disk, the Finder checked its database in the invisible Desktop file to see if it already knew the program's icon. But the Finder doesn't compare program icons, it compares four-letter signatures of the programs. The two versions of StuffIt have the same signature, so the Finder didn't update the icon. The only way to remove old icons is to rebuild the *(continues)* 

# How to recycle your Macworld Magazine.



Protecting the environment is one of the most important issues facing the 1990's.

The Macworld Earth Conservancy, developed by Macworld employees, continually explores ways to conserve our resources.

We've instituted conservation measures and a comprehensive recycling program.

Our concern for the environment has directly affected the production of Macworld Magazine. We are continually exploring alternatives to our printing process and the latest breakthroughs in printing inks and recycled paper.

But until the tools are in place to recycle old Macworlds into new ones, we have a suggestion.

You can recycle Macworld yourself by passing your issue along to a friend or co-worker.

Or donate your Macworld to a school or computer center.

Any of these ideas will help minimize the waste of our resources and give us hope for the future.

#### MACWORLD



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Remember, the loss of another species is a loss for all generations who follow us.



To Protect and Preserve

#### HOW TO

Desktop file. Then the Finder erases its signature-icon database and compiles a new one based on the programs actually on the disk at the time.

#### **Home Work**

I am a schoolteacher nine years from retirement and have read a great deal about the increasing opportunities to work part-time at home using computers. I own a Mac SE and an ImageWriter II, and I'm pretty experienced with Microsoft Word, Excel, Works, and HyperCard. I have no idea what types of companies need such experience, and I would appreciate advice about whom I might contact for more information.

John A. Betterly Troy, New York

Most people who work at home are consultants with specific skills to market—desktop publishing, programming, HyperCard stack development, word processing, graphic arts, and so on. All types and sizes of busi-

nesses and government agencies contract with free-lancers for these kinds of work. You get your first clients by putting the word out through friends and acquaintances, advertising in local papers, distributing brochures, showing a portfolio, making cold calls in person or on the phone, or using other methods appropriate to your type of skill. Some user groups keep referral lists to which you can add your name and skills. (To find the user groups near you, call Apple's clearinghouse at 800/538-9696.) Once you get a few clients, finding more is much easier: you have references, and the first clients may refer others to you. Pick one or two types of work you'd like to do with your Mac and start beating the bushes.

#### **Upgrading for Virtual Memory**

With the impending release of System 7.0, those of us who want to use virtual memory on our Mac Pluses and SEs face critical and costly decisions. Should we upgrade our

#### IMPORTANT PEOPLE

Name
Achilles de la Cruz
Babe Rothschild
Fidel F. Flat
Buck O. Racine
Venus Crooke
Plato Greenfield

Cleopatra Kelly

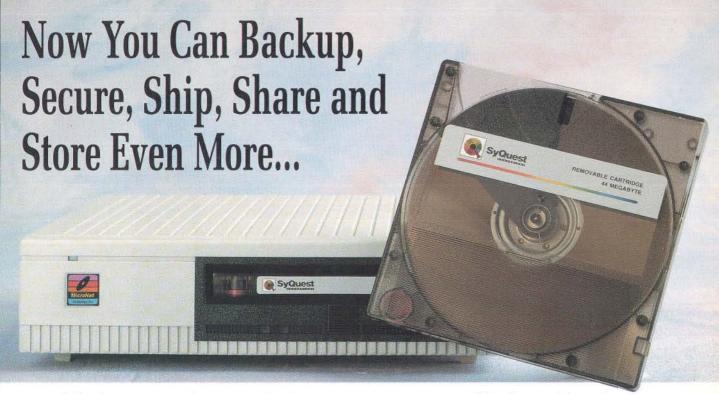
FANCY TABLE DECORATIONS Shade rows or cells of a Microsoft Word table in a variety of styles by adding a few PostScript commands to the table.

68000 CPUs with 030 accelerators from third parties like Dove? Or is the Apple SE/30 upgrade package the best performance-per-dollar route?

Kevin Brekke New York, New York

With the earliest prerelease versions of System 7, SEs and Pluses (continues)

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upgraded with PMMU-equipped accelerator boards-boards having a 68030 or 68020 CPU and a 68851 PMMU (Paged Memory Management Unit) chip-were able to use virtual memory. System 7's Memory control panel no longer allows virtual memory to become active on any Macintosh that has a Plus or SE ROM (Outbound users take note). Apple tells me those ROMs do not support the traps (entry points) to several system-software routines that virtual memory needs to access. If it were only the routines that were missing, they presumably could be loaded from disk. But there's no simple way to retrofit missing support for traps. If you need virtual memory and the other features of System 7, an SE/30 upgrade looks like your best

bet-that or a used Mac II with a 68881 upgrade.

If all you need is virtual memory, take a look at Virtual from Connectix (415/324-0727). It gives you virtual memory with System 6 on a Mac equipped with a PMMU chip and is bundled with some accelerator boards. Who knows? Maybe Connectix will update Virtual to work with System 7. For more information on upgrade strategies, see "Getting Started with Hardware Upgrades," April 1991.

#### A CLOCKWORK

VERTIGO You can design surrealistic screen-saver images like this with After Dark's MultiModule by creating duplicates of other modules and combining them. Then, by making duplicate Multi-Modules, you can use Randomizer to alternately display your MultiModule designs.



#### Shady Table

TIP: To shade a cell in a Microsoft Word 4.0 table, type the following PostScript commands as a separate one-line paragraph at the beginning of the cell:

#### .cell. .75 setgray wp\$box fill

Be sure to press Return at the end of the line. Then select the whole line and apply PostScript style to it by pressing the Shift key, choosing All Styles from the Format menu, and (continues)



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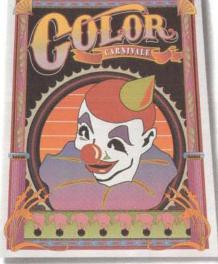
\*Steve Costa, MacWeek, 10/3/89. \*\*MacUser 1989: Editor's Choice, 5 Mice Rating, and Eddy Award for Best Utility. Macworld's 1990 Reader's World Class Award. Publish's 1989 Reader's Choice Award. Best seller through National Distributors: Ingram Micro D, Softsel, Kenfil. SUM is a trademark of Symantec Corporation. © 1990 Symantec Corporation



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Circle 3 on roader service car

# HOW TO

double-clicking PostScript in the dialog box that appears.

The number .75 determines the darkness of the fill. To make the fill lighter, use a number closer to 1, such as .9. To make the fill darker, use a number closer to 0, such as .5. When you print, make sure the Print Hidden Text option is not selected, or the PostScript commands will print as text instead of having the desired effect.

Alison Moore-Smith Orem, Utah

To shade a whole row instead of just one cell, replace the word *cell* in the PostScript line above with the word *row*. To get a finer-grained gray, use the following lines of PostScript instead:

gsave
.row. currentscreen
/dot exch def
pop
/angle exch def
90 angle {dot} setscreen
.90 setgray wp\$box fill
grestore

To shade with parallel lines instead of dots, use this bit of PostScript:

gsave .row. 60 45 {pop} setscreen .90 setgray wp\$box fill grestore

The number 45 above sets the angle of the fill lines. Replace it with 90 for horizontal fill lines, 0 for vertical fill lines, or any number in between. You can get wider-spaced fill lines by substituting smaller numbers for the number 60 above. The number .90 determines the thickness of the fill lines. A number closer to zero makes thicker lines.

See "Fancy Table Decorations" for examples of the original and the two variations. The inspiration for these variations came from the book, Learning PostScript: A Visual Approach by Ross Smith (Peachpit Press, 1990)—L.P.

# Random MultiModule

TIP: I recently discovered a way to make the Randomizer module of After Dark [Berkeley Systems, 415/540-5535] alternately display several of my MultiModule screen-saver designs. [MultiModule lets you design combinations of any of the After Dark screensaver modules and designate one design to display. Randomizer lets you randomly (or sequentially) display any modules you choose, including the currently designated MultiModule design.] Just open the After Dark Files folder in your System Folder, duplicate

Uersion number: 1 . 0 . 0

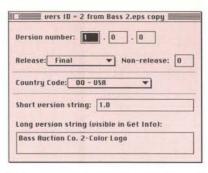
Release: Final ▼ Non-release: 0

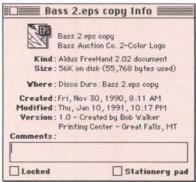
Country Code: 00 - USA ▼

Short version string: 1.0

Long version string (visible in Get Info):

1.0 - Created by Bob Walker Printing Center - Great falls, MT





WHO'S RESPONSIBLE By creating two vers resources (top and middle) using ResEdit 2.1 or later, you can add text just below the file name and next to the word *Version* in a file's Get Info window (bottom).

(#-D) MultiModule as many times as you want, and name each duplicate uniquely. Then, in the After Dark section of the Control Panel, designate a different display combination for each MultiModule and select them all in the Randomizer module.

John Willsey Walnut, California

For more-exotic effects (such as those displayed in "A Clockwork Vertigo,") Macworld editor Cathy Abes suggests making several copies of any other module you like. Choose different settings for each copy, and layer any or all of them into your Multi-Module design (for best results, make each one transparent). One warning, though: don't delete a design from any Multi-Module unless you really don't want it; deleting a design from one Multi-

Module automatically deletes it from all the others as well.—L.P.

# **Lock Cracker**

TIP: It is possible to unintentionally remove a program or document that has been locked using the Finder's Get Info command (File menu). If you are pressing the Option key while dragging an item to the Trash, you get no warning message that the item is locked.

Naturally, being able to accidentally remove items is dangerous. On the good side, you can use this technique to avoid tediously digging through nested folders looking for locked items and using the Get Info command to unlock each one individually. Instead, simply select the folder that contains the nested items, press Option, and drag it to the Trash. Its entire contents, including all locked items, will be discarded.

Dave Carey and Ken Visser Notre Dame, Indiana

You can also use the Option key to bypass warnings that normally appear when you drag application programs and System files to the Trash. Be careful!—L.P.

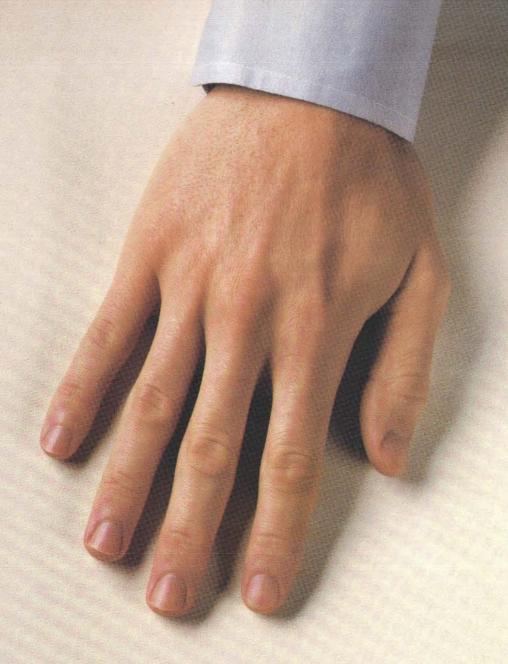
# **ADB Long Lines**

TIP: You can find an ADB cable longer than the standard Apple keyboard cable at your local video accessories store. ADB cables are identical to the new S-Video cables, which are used to interconnect S-VHS VCRs and S-Video TVs. You should be able to find cables 6 feet and longer. Remember, however, that the total length of ADB cable connected to a Mac ADB port should be less than 5 meters (about 16 feet). This will get you away from all that electromagnetic radiation emanating from your monitor.

Fernando Alves Los Angeles, California

# **Establishing Credit**

TIP: When I create a logo or some other finished work for clients, I like to annotate the file with a credit line. Adding a comment to the file using the Finder's Get Info command isn't permanent enough. Anyone can change or erase the comment, and (continues)



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comments disappear if someone rebuilds the desktop. Instead I put the credit information in a version resource using ResEdit 2.1 or later as follows (see "Who's Responsible"):

- 1. Make a copy of the file you want to annotate, and use ResEdit to open the copy. If you get a message asking whether you want to add a resource fork to the file, click OK.
- 2. Make a new resource of type vers. To do that, choose Create New Resource from the Resource menu. In the dialog box that appears, select the vers resource type and click OK. A couple of windows appear. Enter the credit information at the bottom of the active window, whose title begins "vers ID = 128." Change the resource ID number from 128 to 1 using the Get Resource Info command (Resource menu).
- 3. Repeat Step 2 to create another vers resource. In the space where you entered credit information in Step 2, enter some text that describes the contents of the file. Change the resource ID number from 128 to 2.
- 4. Quit ResEdit, answering Yes when it asks whether you want to save changes. The text in the vers 1 resource appears next to the label *Version:* in a Finder Get Info window, and the text in the vers 2 resource appears next to the file icon just below the file name.

Bob Walker Great Falls, Montana

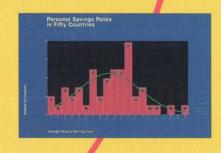
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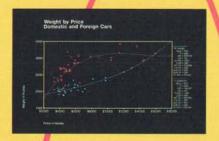
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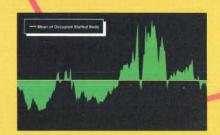




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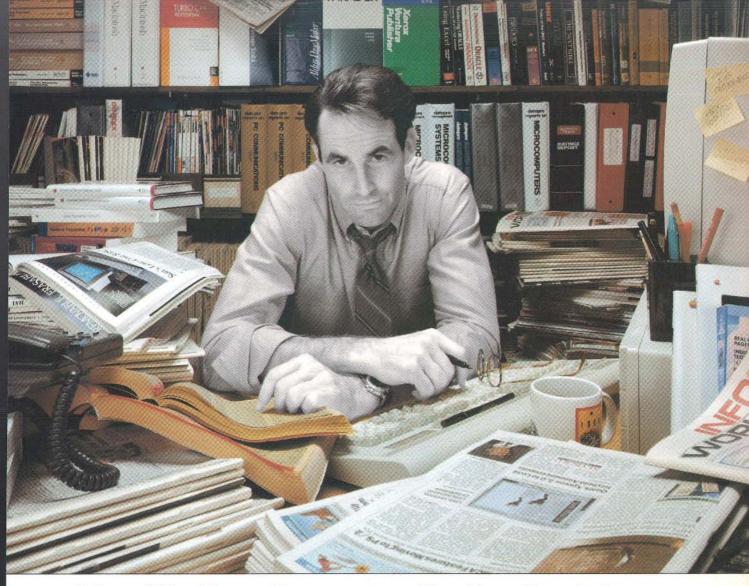
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# Getting Started with Multimedia

WHAT IS IT? CAN YOU USE IT? WHAT WILL IT COST?

BY JIM HEID

figuratively. Literally, multimedia is the integration of two or more communications media. It's the use of text and sounds, plus still and moving pictures, to convey ideas, sell products, educate, and/

or entertain. It's built around the premise that anything words can do—words, sounds, and pictures can do better. The more, the media.

Some see multimedia as the harbinger of an era when computers will routinely convey information with sound and animation, as well as text images, and when television will become more interactive. But others see it as the victory of sound bites and flashy visuals over the printed word.

Multimedia brims with potential—and the potential for misuse. It can also be technically complex and, in its most advanced forms, quite expensive. This month, I explore the world of multimedia, spotlighting some ways in which it is used, as well as the components that form a complete system.

# The Multi Levels of Multimedia

Not long ago, combining sound and visuals—say, jazzing up a slide show with music or narration—was about all there was to multimedia. It didn't require much equipment or technical expertise. You could create title slides



and other visuals using a presentation program such as Aldus Persuasion or Microsoft PowerPoint, and then use a stereo cassette deck to record and play the sound track.

Today, multimedia generally means using an *authoring* program such as HyperCard or MacroMind Director to create and playback a production. You can have animation, such as bullet chart items that slide on screen, and *transitions*, such as dissolves and fades between visuals.

A more advanced level of multimedia might use animation sequences that illustrate complex concepts, such as how a steam engine works or how

heart valves operate. At this level, your role as producer becomes more demanding. Designing and executing a complex animated sequence requires artistic skills and some knowledge of animation techniques. It also requires software with more advanced animation features than Hyper-Card's—more about that later.

A sophisticated multimedia production might also incorporate still images captured from a video camera or VCR. A corporate presentation might include shots of a new factory; a medical tutorial might show images captured from a videotape of a surgical operation. For this, you need additional hardware as well as some knowledge of video and lighting techniques.

Then there's sound, which authoring programs support in a few ways. They can play back short sound passages you record directly into the Mac using an add-on such as Farallon Computing's MacRecorder or using the recording circuitry built into the Mac LC and IIsi. So, an animated heart can beat to the sound of a recorded heart, and an animated steam engine can chug as a locomotive (continues)

# HOW TO

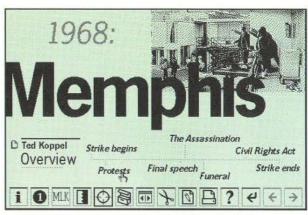
sound plays. Authoring programs can also control electronic synthesizers and CD ROM players, which can store hundreds of megabytes of data as well as CD-quality audio. Thus, a corporate presentation can play to the sound of CD-quality background music, or a music tutorial can display text on the screen while a piece plays.

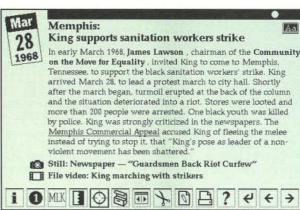
# Passive versus Active

Multimedia productions can be linear affairs-watched from start to finish, like a slide show or a TV program. But the most significant—and exciting aspect of Mac multimedia is interactivity. The most advanced multimedia productions are nonlinear and interactive. Instead of passively watching from beginning to end, you use the Mac to interact with the production, setting your own pace and branching to different topics and areas as they interest you. With interactive multimedia, the Mac and programs like HyperCard become more than devices for presenting various media-they become tools for navigating the media themselves.

The primary tools of multimedia navigation are on-screen buttons and other *bot* areas that, when clicked, take you to other screens, display windows containing additional information, or play sounds—or even video sequences. Interactive multimedia often makes use of yet another piece of hardware, a *videodisc player*, whose discs look like a cross between an LP record and a compact disc.

Videodiscs and interactive multimedia complement each other beautifully, primarily because a videodisc is a random-access medium. One side of a videodisc contains 54,000 numbered frames, and a player under the Mac's control can skip to any one of them almost instantly. A videodisc player can display frames continuously to show up to 30 minutes of moving footage, or it can freeze on any one frame to show a still. Thus, a multimedia production can include moving and still pictures stored on the same videodisc-along with up to 30 minutes of two-channel audio per side. Those two audio channels can be used for stereo, or they can be used separately to hold, for example, narration in two languages.





INTERACTIVE HISTORY Two cards from the HyperCard stack that controls ABC News Interactive's Martin Luther King Jr. program. Clicking on a topic displays a card containing a timeline (top). Clicking on a subject on the timeline displays a card (bottom) with descriptive text and buttons that display accompanying visuals from the videodisc. Another click displays definitions of any terms, or biographies of any names, that appear in boldface.

# Multimedia in Education

Clearly, interactive multimedia has tremendous potential as an educational tool. Nowhere is this better illustrated than in a series of videodisc packages produced by ABC News Interactive and distributed by Optical Data Corporation. In the Martin Luther King Jr. package, you use HyperCard to explore a videodisc brimming with footage of civil rights protests, vintage news reports, and King's speeches, as well as still photographs, maps, and charts (see "Interactive History"). You can watch the entire "I Have a Dream" speech while reading King's prepared text on the Mac's screenand you can see where, halfway through, he diverged from the prepared text to capture the attention of millions. Other ABC News Interactive presentations include The '88 Vote; In the Holy Land; The Great Quake of '89 (distributed by The Voyager Company); and AIDS.

Each package in the ABC News Interactive series also includes a documentary maker with which students can assemble their own documentaries based on the videodisc's images and news footage. It's this feature that raises a red flag among interactive multimedia critics, who wonder whether students are learning about Martin Luther King Jr. or learning how to produce TV documentaries and splice sound bites.

Another example of interactive instructional media is Warner New Media's Audio Notes series, which uses CD ROM discs and HyperCard to let you listen to and learn about music. One three-disc package presents Mozart's opera The Magic Flute; a one-disc package called The String Quartet: The Essence of Music presents a Beethoven string quartet. As the latter plays, you can use an accompanying HyperCard stack to view any of several measure-by-measure commentaries on the music, each assuming different levels of musical knowledge (see "Listen and Learn"). Other parts of the stack contain graphical data on Beethoven and other tutorials on music theory.

Optical Data Corporation produces complete packages that teachers can use as is or as tool kits for (continues)

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"You do have a right to make a back-up, that's true. But when you start copying programs for your friends and co-workers, that's breaking the law."

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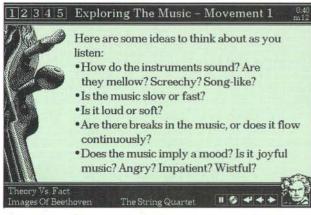
Do you copy software? Think about it.

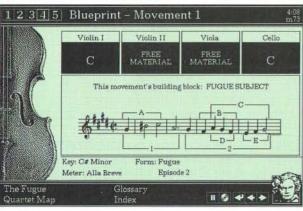
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# HOW TO





LISTEN AND **LEARN** Warner New Media's The String Quartet lets you listen to a digitally recorded Beethoven string quartet playing on a CD ROM drive while you read on-screen text in any of several knowledge levels. Level 1 (top) is for listeners with the least musical knowledge; level 4 (bottom) analyzes the structure of the currently playing segment. In the upperright corner, a counter displays elapsed time as the music plays.

creating their own instructional materials. The Planetscapes package, for example, contains a videodisc laden with images of planets taken by the Voyager spacecraft, of North America taken by Landsat satellites, and of space shuttle missions and components. Accompanying stacks let you browse the Voyager images, view Landsat images by clicking on a map, and learn about the space shuttle. You can also create your own stacks that use the videodisc images.

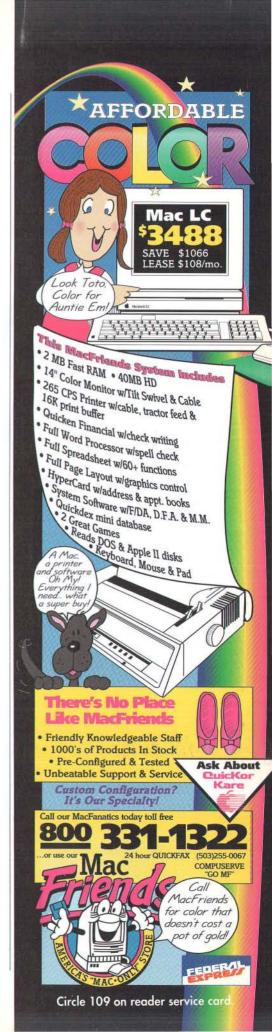
To give educators a hands-on overview of interactive multimedia's potential-and to allow them to create their own multimedia materialsresearchers at Apple's Multimedia Lab spent two years developing a package called The Visual Almanac. It comprises a CD ROM containing 25MB of HyperCard stacks and digital audio; a workbook; and a videodisc with 7500 sounds and moving and still images. The HyperCard stacks include 14 student activities in science, the arts, social studies, and mathematics. There's also a composition work space that lets you search for images and sounds based on keywords you type, and then assemble them into stacks. The Visual Almanac is available for the remarkably low price of \$100 from Optical Data Corporation.

Of course, interactive multimedia has applications beyond the class-room. Interactive information kiosks in airports, at shopping malls, or on trade show floors can provide directories and profiles of cities, stores, or exhibitors. Interactive presentations can spotlight a concept, company, or product in an engaging way. Interactive museum exhibits can enliven any subject. In San Francisco's Exploratorium, you can "fly" over the Bay Area, viewing aerial footage and setting your own course using a trackball.

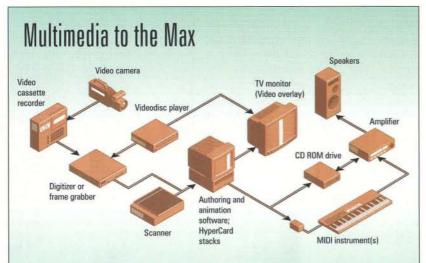
# **Examining the Pieces**

Here's a closer look at the software and hardware components involved in multimedia ("Multimedia to the Max" illustrates how they interrelate) and a partial list of products from each category.

 Authoring This key software lets you direct a production's cast of audio and visual characters. HyperCard (continues)



# HOW TO



A complete multimedia setup might use these components: a video camera or recorder and digitizer or frame grabber for incorporating graphics; a videodisc player for showing still and moving images; and a CD ROM drive and MIDI synthesizer for high-quality audio.

is the most popular authoring program; its relatively-easy-to-learn programming language, HyperTalk, lets you create simple animations and establish links between on-screen hot spots and other cards. HyperCard users might want to try Motion Works' Addmotion, which adds animation features to HyperCard 2.0, enabling you to author and animate without switching between programs. Silicon Beach Software's SuperCard provides better color support than HyperCard and gives you the ability to create stand-alone applications, people who don't have SuperCard. Spinnaker Software's Plus offers similar features and is also available for IBM PCs. You can move Plus productions between Macs and PCs.

More-specialized authoring programs include Farallon Computing's MediaTracks, MacroMind Director, and Authorware's Authorware Professional. MediaTracks lets you produce Macintosh training materials by recording screen activity and then adding graphics, digitized sounds, and onscreen navigation buttons. Director 2.0 has a HyperTalk-like language, Lingo, for creating interactive animations containing navigation buttons; Director also includes a player application that lets others use your productions without their having to own Director. Authorware Professional is a high-end (\$8050) package that provides sophisticated animation features and lets you create interactive productions, without programming, by drawing links between the production's components. Authorware also provides training, customizing, and production services for its clients.

• Animation programs In addition to Director and Authorware, there's Bright Star Technology's interFACE, which lets you create agents—talking heads whose mouths move and facial expressions change as digitized speech comes from the Mac's speaker. Agents can guide users through a production or act as on-screen teachers. They can be used with Hyper-Card, Director, and other programs that support HyperCard external commands (XCMDs).

Electronic Arts' Studio/1 is a monochrome paint program that lets you create simple black-and-white animations that you can play back within HyperCard and other authoring programs. Three-dimensional animations made with 3-D drawing packages such as Silicon Beach's Super 3D and Paracomp's Swivel 3D Professional can also be played back within authoring programs. For more advanced animations with special effects, you can use Linker Systems' The Animation Stand. It can also produce broadcast-quality video animations in conjunction with high-end animation hardware such as Diaguest's DQ-

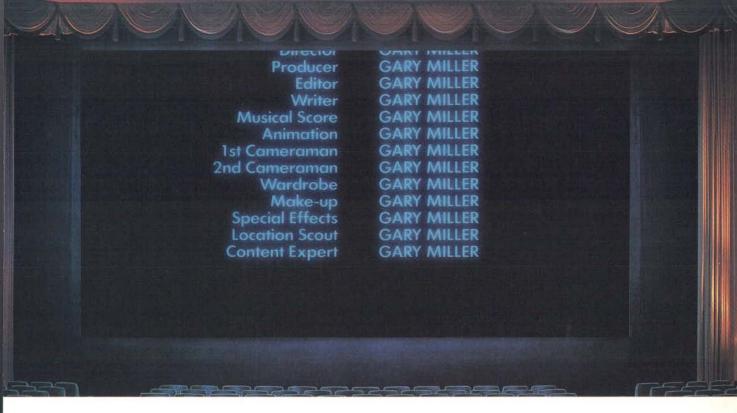
Animaq, a Mac II board that controls professional video recorders on a frame-by-frame basis.

• Video bardware For recording a presentation on videotape, you might use a board—such as one from RasterOps or Radius—that outputs NTSC-compatible video. For capturing video images from camcorders, videodiscs, or VCRs, you might use a digitizer such as Koala Technologies' MacVision. For faster digitizing, use a frame-grabber board such as Raster-Ops' FrameGrabber 324NC, Orange Micro's Personal Vision, or Workstation Technologies' WTI-Moonraker.

With boards such as Aaps' Digi-Video, Computer Friends' ColorSnap 32+, and Radius's RadiusTV, you can display video from VCRs, video-discs, or TV stations in a Mac window. To combine Mac graphics and text with a video source, you need *video-overlay* hardware such as Mass Microsystems' ColorSpace IIi, Truevision's NuVista+, or Computer Friends' TV Producer Pro.

Then there are VCRs and videodisc players. NEC Technologies' PC-VCR is an S-VHS VCR you can attach to the Mac and control much like a videodisc player. VHS videocassettes cost far less to produce in small quantities than videodiscs, so a PC-VCR could be an economical alternative if you produce your own video materials. But a videocassette isn't a randomaccess medium; it can take as long as 21/2 minutes to locate a given point on the tape. As for videodisc players, Pioneer and Sony make the largest assortment with RS-232C serial interfaces that connect to the Mac.

· Audio To record and play back CD-quality audio, you need Digidesign's Audiomedia board. Throw in a big, fast hard drive, too, because CD-quality stereo requires 20MB of disk space per minute. As an alternative, use a MIDI interface to connect a Mac to one or more MIDI synthesizers and play back MIDI sequence files, which use a small fraction of the space. Passport Designs' Music Data company sells hundreds of prerecorded MIDI sequences (MIDI Records and MIDI Hits). You might also consider Digidesign's Mac-Proteus board, a version of E-mu (continues)



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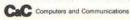


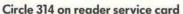




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\* PC-VCR compatible with any Macintosh or IBM (and 100% compatibles) computer system with one megabyte of memory, 640K of base DOS memory, plus 384K extended, not expanded, memory. \*\* Sold separately









Systems' remarkable Proteus MIDI instrument that you can plug in to a Mac II.

# **But Can You Afford It?**

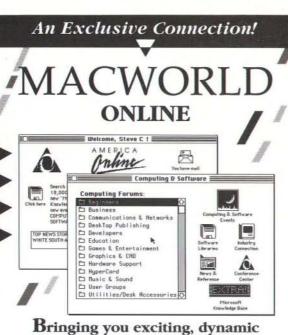
Going for broke in interactive multimedia can mean going broke. Indeed, until the prices come down—or until there is a new generation of TVs that incorporate some of the pieces—fullblown interactive multimedia will remain primarily confined to corporations and educational institutions.

But the larger issue is the impact interactive multimedia will have on education. Will the ability to create, in essence, their own documentaries give students a better grasp of current events? Or will their technological wizardry merely distract them from deeper analysis or even distort their views of those events? What about events that took place before the inventions of sound recording and photography? And what about disciplines that don't benefit from computer graphics and old newsclips, such as literature? Can students really concentrate in an expository writing class if they're eagerly anticipating zooming around the Solar System in their next period? After a few years of nonlinear, TV-based education, will they be able to concentrate at all?

Educators and curriculum planners who seek the answers to those questions-and to brace themselves for the consequences-should definitely be in on the ground floor of interactive multimedia. Not only will they need to prepare for what appear to be tomorrow's teaching techniques, but also to shape those techniques into being more than technological diversions. Instead of asking, as some media critics have, How can we use television and the computer to shape the form and content of education? they should be asking, How can we use education to shape the form and content of television and the computer?

See Where to Buy for contact information.

Jim Heid is a contributing editor of Macworld. His latest book is Macworld's Complete Mac Handbook (IDG Books Worldwide, 1991).



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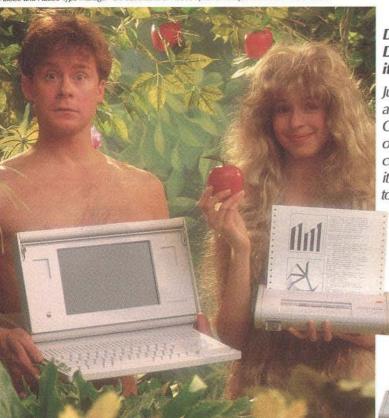
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# Insights on PixelPaint Professional

BY ERFERT FENTON

ART LESSONS FOR PIXELPAINT PROFESSIONALS (AND AMATEURS)

uperMac's PixelPaint has progressed to the point where it feels more like paint than pixels. The original PixelPaint was a well-crafted 8-bit paint program that offered digital analogs of artists' tools such as brushes and pens. PixelPaint

Professional 1.0 added amenities such as masking, antialiasing, spline curves, and transparency adjustment—plus 16 million colors. PixelPaint Professional 2.0 (due to ship in late March) comes even closer to simulating realworld painting.

The following tips apply to Pixel-Paint Professional versions 1.0 and 1.01, except for the PixelPaper tip, which applies to 2.0. Although you can use PixelPaint Professional with an 8-bit board, most of these tips require the program to be running in 24-bit mode. I'd like to thank Claire Barry, Tim Gray, and Bill Leasure at Super-Mac for their help, as well as artists David Burwinkel and Mark Weissman.

# Smooth That Text

If you've ever typed text in PixelPaint Pro, you've probably noticed that characters look better on screen when the program's antialiasing featurewhich smooths jagged edges by adding pixels of intermediate colors-is turned on. (You can tell antialiasing is turned on when the boxed diagonal line in the lower left-hand corner of the palette is smooth instead of jagged.) What you might not realize, however, is that you can take advantage of scalable PostScript fonts to create good-looking text at virtually any size, even though PixelPaint Pro is a bitmapped paint program, not a PostScript draw program. How? Adobe



Missing Pieces was created by artist Mark Weissman using digitized family photographs and PixelPaint Pro.

Type Manager uses information in a PostScript font's printer font file to scale text on screen; install ATM and the appropriate screen and printer fonts, and you won't have to rely on the limited number of sizes offered by screen fonts. Use ATM's scaling in conjunction with PixelPaint Pro's antialiasing to create beautiful text for slides or printed artwork. (Note: ATM works only with Type 1 PostScript fonts, a technology formerly the exclusive domain of Adobe and its licensees. If you're willing to spend a bit more on utilities, you can use Altsys's Metamorphosis or Image Club's Evolution to convert Type 3 fonts to Type 1 format.)

# **Neon Text**

PixelPaint Pro lets you create shapes that glow like neon. Here is a way to add that neon shimmer to typed text.

- 1. Open a new document and set the background color to black.
  - Make sure that antialiasing is selected.
    - Double-click on the eraser tool to fill the background with black.
    - Select the foreground color.
    - 5. Click on the text tool, and select a font and size from the Text menu; for best results use a font size of at least 200 points. Type a word or phrase. (Remember, with ATM and a Post-Script printer font installed, you can create smooth text

at large sizes.) Since PixelPaint Pro doesn't offer kerning, you use the lasso tool to adjust letterspacing.

- 6. Choose a blend color that's the same hue as, but lighter than, the foreground color.
- 7. Select Fill Effects from the Options menu, and configure the options as follows: Method: Shapeburst; Style: Standard; Using: True Colors; Speed: Constant; Respect To: Object. Leave the other settings as they are.
- 8. Hold down the # key and select the first letter by clicking on it with the lasso.
- From the Effects menu, select Apply Fill Effect. The letter will fill with (continues)

# HOW TO



FLUORESCENT PAINT Use a combination of PixelPaint Pro's Fill effect and airbrush tool to add a neon glow to any font.

- a blend that's lighter in the center, giving it a glowing look. Repeat the procedure for each letter.
- 10. If you wish, select a foreground color that's a lighter version of the blend color and use the airbrush tool (with the Centered option selected) to trace and enhance the glow in the center of each letter. For best results, use a relatively small airbrush tip (10 or so, depending on font size). Choose the Polygon option from the Airbrush menu, and follow the glow in the center of each letter.
- 11. Surround the entire word or phrase with the marquee tool, and apply Smoothing from the Effects menu to simulate the out-of-focus appearance of real neon tubes. The more times you apply smoothing, the fuzzier the letters become (see "Fluorescent Paint").

# Make Your Own Paper

Many a traditional artist knows the joy of applying watercolor paint, charcoal, or chalk to a piece of paper and seeing the texture of the paper show through. With PixelPaint Professional 2.0, you can approximate the look and feel of textured paper. The program comes with four varieties of PixelPaper, and you can make your own by following these steps:

1. If you have access to a scanner, scan a piece of paper or cloth that has a visible pattern or texture. Save the file. Paste the scanned image into PixelPaint Pro's Paint layer.

If you don't have a scanner, you can use PixelPaint Pro's painting tools to make a pattern in the Paint layer. Experiment with effects like Emboss, Sprinkle, or Diffuse to make your pattern more paperlike.

Place the pointer on the Mask button and choose Mask Only from the pop-up menu that appears.

- Choose Copy Luminance to Mask from the Mask menu.
- 4. Place the pointer on the Mask button again and select Paint Only from the pop-up menu to return to the Paint layer. Double-click on the eraser tool to erase the original scanned image, leaving only the mask.
- You can return to the Mask Only layer and edit the texture of the paper with PixelPaint Pro's brightness and contrast controls via the Edit menu.

To make the texture appear, press the Mask button and select Use Mask. Then use the paper with tools such as the charcoal, airbrush, or paintbrush (see "Custom PixelPaper").

# Text on a Background

If you plan to place text over an object that has been filled with a blend of colors using the Fill command, make sure you fill the object first, before typing the text. If you type the text first and then fill the object, the open portions of letters such as *o* and *e* appear in the selected background color rather than picking up the blended fill.

# Airbrush Adjustment

Rather than periodically adjusting the airbrush tool's flow in PixelPaint Pro's Airbrush Properties dialog box, you might find it quicker to simply slide the Transparency Selector bar back and forth as you use the airbrush. If you frequently adjust the tool's flow rate, you'll find that this technique saves you many a trip to the Airbrush Properties box.



CUSTOM PIXELPAPER PixelPaint Professional 2.0's masking feature enables you to create custom "paper" that simulates the texture of the real thing.

# **Picky Paint**

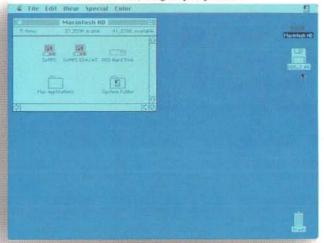
If you combine scanned photos in PixelPaint Pro, you'll notice a stark outline when you paste one scanned image on top of another. A little antialiasing is in order here to blur the outline and make the image appear more photolike. But many PixelPaint artists find that both the water drop and finger tools blur the edges too much, even when set to a small size. If you are the patient sort, you can antialias an object by hand. Two methods are described here. In the first technique, you alternate between the pencil tool and the dropper tool to place transparent versions of colors on either side of the sharp border between the two objects, thus softening the border.

- 1. Paste one scanned image on top of another.
- 2. Slide the Transparency Selector bar almost all the way to the left, so that it is set for around 94 or 95 percent transparency.
- Zoom in twice so you can easily work pixel by pixel. Move to a position on the sharp boundary between the pasted image and the background image.
- 4. Select the dropper tool. Work right along the border where the pasted foreground image meets the background image. From the background image, select a color that adjoins the pasted image's ragged edge.
- 5. Select the pencil tool (pressing the period key is a tool-selection shortcut). Click just inside the pasted object's border. The transparent color you picked up from the background blends with the color you click on, softening the edge between the two objects.
- 6. Press \(\mathfrak{H}\)-tilde (\(\simp\)) to toggle to the dropper, and repeat the procedure as necessary along the objects' border. You'll get subtle blending that would be impossible to achieve using the standard tools.

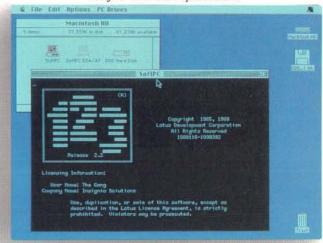
If the preceding method is too tedious for you, try the following trick, which is easier but offers somewhat less control.

- 1. As in the previous tip, zoom in on the border between two images.
- 2. Select the lasso tool, and choose Polygon from the Lasso menu. *(continues)*

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TRANSIMAGE TRANSPARENCY PixelPaint
Pro's Copy Using Transparency command lets
you overlay transparent images in digitized
photo collages and other types of paintings.

- Lasso an area that contains the borderline and a pixel or two on each side of it.
- Apply the Smooth effect from the Effects menu. Voilà! Precision antialiasing.

# A Veil of Transparency

When he was creating his painting *Missing Pieces* from a batch of digitized family photos, artist Mark Weissman wanted the image of his mother's bridal veil to overlap another photo to help tie the images together (see the painting on the first page of this article). To do so, he lassoed the veil in the digitized wedding shot and moved it to a blank part of the document, where he touched it up a bit. He then set the Transparency Selec-

tor to 15 percent, lassoed the veil, and chose Copy Using Transparency from the Edit menu. He assembled the additional elements of the collage, and then pasted the veil back into its original position in the composite painting, and the background showed through the semitransparent veil (see "Transimage Transparency"). You can use this effect to achieve different levels of transparency in an image.

# The Thin White Line

If you paste a PixelPaint Professional image into a presentation program like Microsoft PowerPoint or Aldus Persuasion, you might get an unpleasant surprise when you have slides made. Although the image looks fine on screen, an unsightly white border sometimes appears around objects when you have a slide made using a film recorder. To abolish that outline, use a background color in PixelPaint Pro that closely matches the background color you'll be using in the presentation program. Then lasso the image (use the lasso's Autoslip option if the background has more than one color) and paste it into the presentation application.

# One Sick Trick

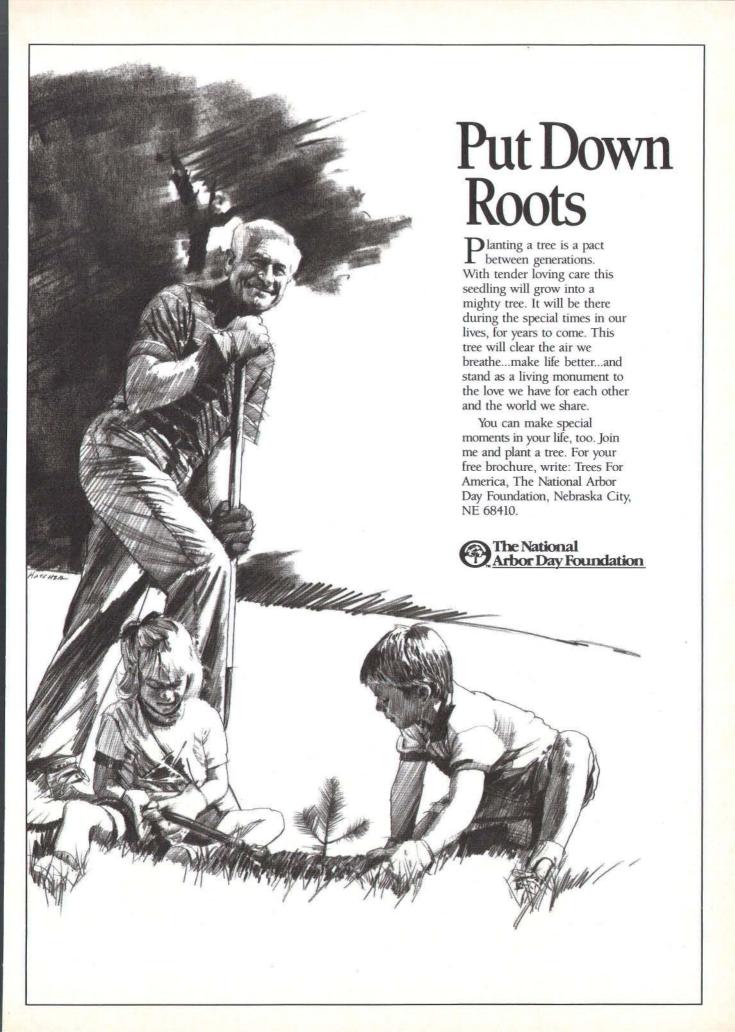
Stroll up to a cohort who has a Pixel-Paint Pro 1.01 document on screen. Say something to the effect of, "Hmm, your Mac feels a little warm to me." Then surreptitiously press the colon key, and watch the fun begin (or watch your cohort writhe in abject horror, depending on his or her temperament). Press the mouse button to return to normalcy. (Warning: Kids, don't try this trick on anyone who doesn't have a good sense of humor.)

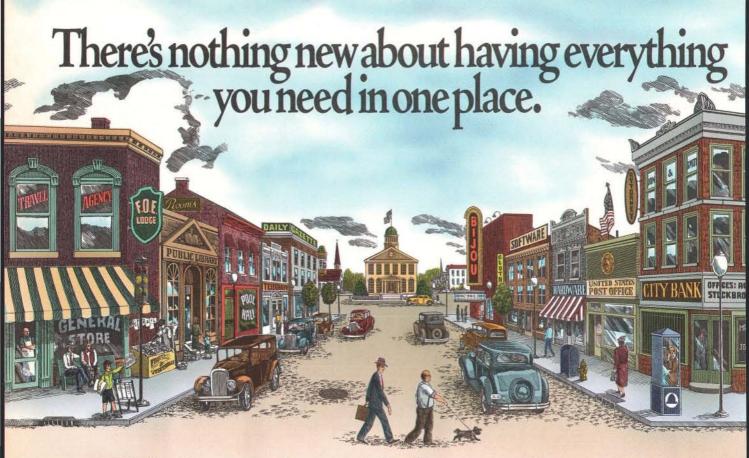
# Sharing the Wealth

If you've found a tip or shortcut not mentioned here, spread the word to other *Macworld* readers by sending it to *Quick Tips, Macworld*, 501 Second St., San Francisco, CA 94107.

See Where to Buy for contact information.

Erfert Fenton is actually a bug-eyed alien from another galaxy, but is currently masquerading as a Macworld contributing editor.





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# **UPDATES**

Here's our list of some of the latest versions of Mac software that were announced at the time we went to press. The first price is the upgrade cost for registered owners; the second price is the current list price. (Send your update announcements to Updates, Macworld, 501 Second St., San Francisco, CA 94107.)

**Aldus FreeHand 3.0** includes features for on-screen palettes that list the line and fill colors, graphic styles, and layers that can be used in producing illustrations. Has improved text con-

trols that enable you to convert characters to editable outlines, automatically position text around the top and bottom of an ellipse, and create vertical text; gives users the choice of working in preview or keyline mode; and includes a color separator that produces full process-color separations for all parts of an illustration. Aldus, 206/628-6674. Contact vendor for update price; \$495 new.

**Microsoft Excel 3.0** integrates outlining to enable users to collapse or expand large or complex worksheets to view

them at different levels of detail. Has a consolidate feature that lets users combine and summarize worksheets in memory or on disk, regardless of the worksheets' structure or format. Microsoft, 206/882-8080. Contact vendor for update price; \$495 new.

**Stufflt Deluxe 2.0** runs faster than the previous version, has the ability to create self-unstuffing archives, contains a Save as command, and includes text and MacPaint optimizers. Aladdin Systems, 408/685-9175. Free; \$99.95. 

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Aldus Persuasion	2.0	1MB/6.0		*	Colorset ★	1.5	1MB/6.0	6/90	Free	Exodus	2.0	1MB/6.0		\$50
AmPack Plus ★	4.2.2	512K/3.2		\$29.95	Compilelt	1.5	1MB/6.0.2		\$30	Extender GrafPak	3.0	1MB/6.0.2		\$30
Analog Connection	3.0	1MB/5.0		\$50	CompuServe Navigator	3.0	512K/3.2	12/90	*	Falcon ★	2.2.1	1MB/3.2		\$3
WorkBench					ConcertWare	5.1	512KE/4.2		\$35	Fastback II	2.1	512KE/4.1		\$30
AntiToxin	1.3	1MB/6.0.2		\$15	Control II	1.1	2MB/6.0.4		Free	Fast Forms	2.0	1MB/6.0	11/90	\$25
Aperture	1.7	2MB/6.0.3	7/90		CopyFlow	2.0	2MB/6.0	6/90	Free	FastLabel	2.0	1MB/6.0		\$36
AppleShare File Server	2.0	512K/3.2			Correct Grammar	2.0	1MB/4.2	9/90	\$29.95	FastTrack	1.5	512KE/5.5		\$20
ArchiText	2.0	1MB/6.0.2		Free	Crystal Ball	2.0	512/4.2	C9.7.07	\$75	FaxGate	1.1	1MB/6.0		Free
Aristotle's Politics	2.0	2MB/6.0.3		Free	Cue	3.0	1MB/6.0.3			Ferrari Grand Prix *	1.6	512K/3.2		\$10
The Art Importer	2.0	1MB/6.0		\$20	DacEasy Light	2.0	1MB/6.0.3			Fetchit	2.0	512K/6.0.1		*
ArtRoom	3.0	512K/3.2		\$199	Checkbook Accounting	211				FileMaker Pro	1.0	1MB/4.2	2/91	*
Ashlar Vellum	2.0	4MB/6.0.2	6/90	\$95	Data Desk	3.0	512K/4.0.2	6/90	\$125	Filevision IV	1.1	1MB/4.2		\$15
AutoCalc	2.0	1MB/6.0	100	\$95	DataMerge	2.0	512K/3.2	5,50	Free	FilmMaker	2.0	5MB/6.0.3	3/91	*
AutoSave II	2.0	512KE/4.2	7/90	#	dBase Mac ★	1.01	1MB/4.1		Free	Finale	2.6	1MB/6.0.2	431	Free
A/UX	2.0	4MB/6.0.5	1,30	*	Deluxe Music	2.5	512K/6.0.2		rise	Financial Analysis	3.0	512K/3.0		*
BackFax	1.5	1MB/6.0.3	7/90	\$7.50	Construction Set	Liv	Di Livordi L			Findswell	2.01	512KE/3.2		-
BackMatic	2.0	1MB/4.2	1/30	\$7,50	DesignStudio DesignStudio	2.0	1MB/6.0			Fontographer	3,1	1MB/4.2		*
29KG57/W/2E/W/	MINTS	512K/3.2		\$75		410	1MB/4.2		Free	FontShare	2.0	1MB/6.0		
Back to Basics:	2.0	312N/3.2		9/3	DeskPaint *	3.0	125000000000000000000000000000000000000		THE STATE OF		100			Free
Professional  Bitstream Typeface Librar		1MB/6.0			Developer Stack DiagramMaker	2.0	1MB/6.0 1MB/6.0.2		\$15 \$35	FormsProgrammer *	2.03	1MB/6.0.2		\$15

**Bold** = first time the product is being listed.

★ = minor update.

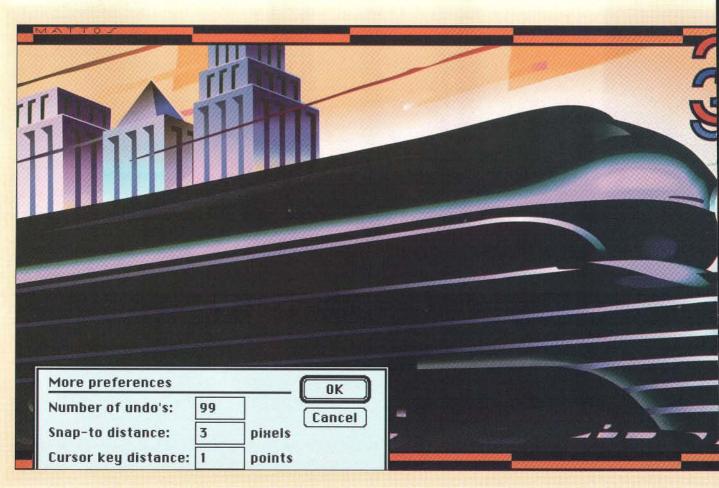
Req. = min. RAM and system software required.

Rev. = last time (in past year) reviewed this or an earlier version.

Price = cost for update to registered owners.

\* = contact your dealer for update policy.

Product	V.	Req.	Rev.	Price	Product	V.	Req.	Rev.	Price	Product	V.	Req.	Rev.	Price
FountainView	3.0	1MB/6.0		\$15	HyperEngine	2.0	1MB/6.0.3		\$25	Language Systems	2.1	2MB/6.0.4		Free
FoxBase+/Mac ★	2.10	1MB/6.0		\$75	Developer's Tool					Fortran ★				
Freedom of Press *	2.2	1MB/6.0		Free	HyperLibrary	2.0	1MB/5.0		*	LapLink Mac III	3.0	512K/2.0	7/90	*
FreeFlow	3.0	1MB/6.0.3		Free	HyperTools	2.0	2MB/6.0.2		\$20	LaserPaint Color II ★	1.02	1MB/6.0.3		Free
Full Impact ★	2.0	1MB/6.0		\$50	HyperWindows ★	1.2	1MB/6.0.2		\$20	LetraStudio	1.5	2MB/6.0		\$45
FullWrite Professional	1,5	2MB/6.0.2		*	Icon-It	2.0	1MB/6.0.2	9/90	\$29	LetrTuck+	2.0	512K/3.2		\$20
Gamblin' Times	3.0	1MB/6.0	3/91	\$10	if:X Forms Designer	1.1	1MB/6.0	9/90	Free	Lightspeed Color	2.0	1MB/6.0		de
GeoQuery	2.0	1MB/6.0	10/90	*	ImageStudio	1.5	1MB/6.0		\$99	Layout System				
Goter	2.0	1MB/4.1		\$25	ImageWriter LQ	2.0	512K/3.2		Free	Mac86	2.0	1MB/6.0.2		\$10
GOL	2.0	1MB/5.0		*	Print Driver *					Mac286	2.0	1MB/6.0.2		*
Grammatik Mac	2.0	1MB/5.0	9/90	Free	In-CAD	2.0	2MB/6.0		oje:	Mac3270	2.0	1MB/6.0.3		*
Great Gantt	1.3	1MB/6.0	12/90	Free	InfoLogic Envelope *	1.1c	512KE/4.0		\$5	MacAnalyst	2.0	2MB/6.0		\$125
Great Plains	5.35	1MB/6.0		*	Insight Expert	2.2	1MB/6.0		*	MacArchitrion	4.0	2MB/6.0.3		Free
Accounting Series					Accounts Payable					MacAtlas Paint	2.0	512K/3.2		\$35
HandOff II	1.4	1MB/6.0.2		Free	Insight Expert	2.2	1MB/6.0.2		*	MacClassAds	4.0	1MB/6.0		4
Handwriting Analyst ★	3.1	512K/3.2		\$24.95	Accounts Receivable					MacConcept	3.0	1MB/6.0.3		*
Hard Disk Util	3.0	1MB/6.0		\$65	Insight Expert	2.2	1MB/4.2		\$99	MacDesigner	3.0	2MB/6.0		\$125
Help DA	3.0	1MB/6.0		Free	General Ledger					MacDraft	2.1	1MB/6.0.2	12/90	yk .
HFS Backup	3.0	512K/3.2		\$35	Inspiration	3.0	1MB/4.2	11/90	*	MacDraw II	1.1	1MB/6.0		*
HydroMac	2.0	1MB/6.0		*	Instant-Expert Plus	3.0	1MB/5.0		Free	MacEnvelope	5.0	512KE/3.2		\$25
HyperAnimator *	1.5	1MB/6.0.3		\$29.95	JetLink Express	2.0	1MB/6.0		\$30	MacEnvelope Plus	2.0	512KE/3.2		\$50
HyperCard	2.0	1MB/6.0.3		\$49	KidsTime ★	1.2	512K/3.2		\$15	Macintosh Yellow Pages	1.1	1MB/6.0		#6
HyperDA ★	1.2	512K/3.2		\$10	KiwiEnvelopes	3.0	512KE/4.1		\$10	MacFalcon	2.1	1MB/6.0.3		*



Product	V.	Reg.	Rev.	Price	Product	V.	Dan	Day	Price	Product	W	D	Day!	n.i.
MacFlow *	3.1.5	1MB/6.0.3	nev.	Free	Managing Your Money	V-	Req. 1MB/6.0.3	Rev. 6/90	Price	MindWrite *	V.	Req. 512KE/4.2	Rev.	Pric
MacFortran	2.4	512K/4.2		*	ManGrafix	2.0	4MB/6.0.3	0,30	Free	MiniCad Plus	3.0	1MB/6.0		*
MacFortran/020	2.4	512K/4.2		*	Maple	4.2.1	1MB/6.0		#	MiniDraw	4.0	512KE/4.2		\$17
MacFortran for MPW	1.1	2MB/6.0.2		Free	MarcoPolo	1.1	1MB/6.0		Free	MockPackage Plus Utilities	100	512KE/3.2		\$15
MacInUse	3.0	1MB/6.0		\$30	MarketMaster	11+	1MB/6.0.3		\$25	ModelShop II		1MB/6.0.2		\$150
MacLinkPlus/PC	4.5	1MB/6.0.2		*	MarkUp	1.02	1MB/6.0		Free	Modern Artist	2.0	2MB/6.0.2		\$150
MacLinkPlus/Wang VS	4.0	512KE/3.2		\$45	Master Tracks Pro 4	4.12	1MB/4.1	6/90	\$45	Monte Carlo	2.2	1MB/6.0.3		\$60
MacLotto	2.1	512K/4.0		\$10	MathCAD ★	2.06	1MB/6.0.2		Free	More ★	3	1MB/4.1	12/90	*
MacMainFrame 3270/CUT	2.1	2.5MB/6.0.2		\$100	Mathematica	2.0	1MB/6.0		*	MSFL: Pro League Football	2.0	1MB/6.0	Takasa.	*
MacMoney	3.5	512KE/4.0		\$12	MathType	2.1	512K/6.0.2		*	Multi-Ad Creator	2.2	2MB/6.0.3		*
MacPhonebook	3.0	1MB/6.0		*	Matlab	1.2	1MB/3.0		*	MultiClip	2.0	512K/6.0.2	8/90	*
MacProject II	2.1	1MB/6.0		Free	MaxPage ★	1.2	512K/3.2		Free	MultiLedger ★	1:1	512K/3.2		Free
MacProof ★	3.2.1	1MB/6.0.2		\$30	McClint	2.0	1MB/4.2		\$25	MusicProse	2.1	1MB/6.0		Free
MacRascol	2.0	2MB/4.1		\$25	McCPrint	2.1	512K/4.2		\$25	Music Publisher	2.5	1MB/6.0		*
MacRecorder	2.0	512K/3.2		*	McMax	2.0	1MB/5.0		*	MyDiskLabeler III	Rill:	1MB/6.0		\$25
MacroMind Director	2.0	2MB/6.0.2	10/90	\$100	MGMStation *	2.5	512KE/3.0		*	M.Y.O.B.	2.0	1MB/6.0		
MacSafe II		512KE/4.2	10/90	*	MicroPhone II	3.0	512K/4.2	7/90	*	MyTimeManager	2.0	1MB/6.0		
MacSchedule	2.0	1MB/6.0		\$30	Microsoft Excel	3.0	1MB/6.0.2		*	Navigate	2.0	1MB/6.0	UB.	Free
MacSmarts	4.0	1MB/6.0		*	Microsoft File	2.0	512K/3.2		*	Nemesis Go Master	4.0	512K/4.1	Jeu	*
MacTell	3.5	512K/3.0		*	Microsoft Mail	3.0	1MB/6.0.2	HE	* 0.00	NetMinder Ethernet	1.2	2MB/6.0		at .
MacTerminal	3.0	512K/3.2		\$65	Microsoft PowerPoint	2.01	1MB/6.0		Free	Network Bundle	3.0	512K/3.2	7/90	. *
MacVision Video Digitizer	3,1	1MB/6.0.2		\$50	Microsoft Word	4.0	512KE/3.2		*	for the Mac				
MacWrite II	1.1	1MB/6.0	TH	Free	Microsoft Works	2.0	512K/6.0		*	(continues)			TITLE	





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Network DiskFit	1.5	512K/4.1		\$30	QuickLock	2.0	512KE/3.2	10/90	Free	SuperLaserSpool	2.0.2	1MB/6.0		\$30
The NightWatch *	1.03	512KE/3.2			QuickMail	2.2	512KE/3.2	per la	\$95	SuperPaint	2.0	1MB/6.0.2		\$50
Nisus	3.04	1MB/6.0.2	2/91	Free	QuickShare	2.0	512KE/3.2		\$75	SuperSpool	5.0	512K/4.1		\$30
Now Utilities	2.0	1MB/6.0.2		\$25	QuickShot *	2.1	1MB/4.2		\$5	Sybil	2.0	1MB/6.0	11/90	*
NuPaint *	1.04	512K/3.2		Free	RagTime 3	3.04	2MB/6.0	8/90	\$150	Synchronicity	2.5	512KE/3.2		\$10
NuTools	1.2	1MB/6.0		*	Read-It OCR Personal	2.1	1MB/6.0.3		\$29	Systat	5.1	2MB/6.0		*
Nutrition Stack	2.0	1MB/6.0.2		\$20	Read-It OCR Professional	3.0	2MB/6.0.3			Teacher's Rollbook ★	2.2	512K/3.2		\$17
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Omnis 3 Plus/Express	2.0	512KE/3.2		*	Real Estate Edge	2.0	1MB/6.0.3		Free	Tempo+ Tools ★	1.1	1MB/4.2	THE ST	*
On Schedule	2.0	1MB/3.0		*	Rendezvous	2.5	512KE/4.1		\$15	Ternary Plot	3.0	512K/3.2		*
PS1 Mustang Flight	2.80	512K/3.2		\$10	Reports *	1.2	1MB/6.0		Free	TextPert ★	3.01	1MB/6.0		Free
Simulator				- Table	Retail Engine	3.0	1MB/6.0		*	TextScan	3.04	1MB/6.0		\$69
PacerLink	5.0	512K/5.0		*	Sales and Market	2.0	1MB/6.0		\$49	TGRAF-07/Mac	2.0	2MB/6.0		*
Panorama	1.5	1MB/4.2		\$29.95	Forecasting Toolkit					Theorist	1.1	1MB/6.0		
Paper Keyboard	1.2	2MB/6.0.3		\$25	Sales Associate	1.10	1MB/6.0.3		Free	Think C	4.0	1MB/5.0		
and who should have	3.2	1MB/6.0.3		Free	SAM	2.0	1M8/6.0	2/91	\$29.95	Think Pascal	3.0	1MB/5.0	11/90	\$69
Performer Sequencer	3.6	1MB/6.0		*	ScanMan Model 32	, serve	1MB/6.0	10/90	Free	ThunderWorks	1.0.3	1MB/6.0.2	1,118.91	\$69
Personal Golf Stats	2.0	512K/3.2		Free	ScheduleMaker *	3.01	1MB/6.0	10/20	\$25	Timbuktu	3.1	1MB/4.1	10/90	*
Management of the Control of the Con	030	No. confusion				10000			000	Timbuktu/Remote	1000	1MB/4.1	10/30	- 2
	1.1	1MB/6.0	tn/nn	*	ScreenSnap *	2.2	1MB/4.2		*		2.0	1100.000.00		*
Personal Reference Catalog		1MB/6.0	10/90	\$10	ScriptEdit	2.0	1MB/6.0.4		\$25	TimeMinder	2.0	1MB/4.2		\$50
Windowski -	3.0	1MB/4.2	-	\$75	Sentinel	2.2	1MB/6.0		\$30	Timeslips III	2.0	1MB/6.0.2		6§z
PhotoMac	1.5	2MB/6.0.3		\$75	Shanghai	2.0	1MB/6.0.2		\$13	TML Pascal II	3.0	1MB/5.0		\$79
PhotoMacEdit	1.5	2MB/6.0.3		\$30	Shortcut	1.5	1MB/6.0		Free	Trapeze *	2.1	1MB/6.0		\$35
The Phrase Thesaurus	2.0	1MB/6.0		Free	SimMac	3.1	1MB/6.0.2		Free	TrueBASIC *	2.02	1MB/6.0		Free
PICT Detective	2.0	512KE/6.0		\$20	SimpleSpan	2.5	512K/3.2		*	TrueForm *	1.1	1MB/6.2		Free
PixelPaint	2.1	2MB/4.1		*	Smart Alarms &	3.1	1MB/6.0.2	12/90	\$25	TurboCASE	2.0	1MB/6.0		\$25
PixelPaint Pro	2.0	3MB/6.0.3		\$125	Appointment Diaries					Turbosynth	2.0	1MB/6.0.3		\$35
Plains & Simple *	1.06	1MB/3.2		*	Smart Alarms & Multi-	3.01	1MB/6.0.2	12/90		Typeface Library	1.5	1MB/6.0.3		*
PostShow	1.1	1MB/6.0		\$35	User Appointment Diaries					TypeStyler	1.5	1MB/4.1	7/90	
PowerDraw	3.0	1MB/6.0		**	SmartForm Assistant	1.1	1MB/6.0		Free	UNITize ★	1.3	512KE/3.2		\$20
PowerStation ★	2.5.2	512K/4.1		Free	SmartForm Designer	1.1	1MB/6.0		Free	UpBeat	2.01	1MB/6.0	8/90	\$75
PowerTools	3.0	4MB/6.0		*	SmartScrap & The Clipper	2.0	1MB/6.0.3		\$20	VersaCAD/	2.11	1MB/6.0		Free
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Professional Composer	2.3	1MB/6.0.3		Free	Sound Designer	1.5	512K/6.0.3		\$45	Virtual 2.0 for 030	2.03	1MB/4.2		Free
Professional Image II	2.0	1MB/6.0		\$22	Universal ★					Virtual 2.0 for Mac II	2.03	1MB/4.2		Free
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PropsForms	2.0	1MB/6.0.3		Free	Springboard Publisher	2.0	1MB/6.0			Wall Street Investor	3.0	1MB/5.0		\$15
Prototyper *	2.01	1MB/4.1		\$79	Stepping Out II	2.0	1MB/4.1		Free	White Knight II	11.6	1MB/6.0.2	7/90	\$35
Publish It	1.2	512KE/5.0			StickyBusiness	1.06	512KE/6.0.3		Free	Wild Things ★	1.1	1MB/5.0	01100	Free
Publish It Easy	2.0	1MB/6.0	9/90		StrataVision 3d	2.0	2MB/6.0.3		599	WillMaker	4.0	512KE/4.2	3/91	\$18
Publish or Perish	5.0	512K/4.2		\$10	Stuffit Classic	1.6	1MB/6.0		*	Wingz *	1.1	1MB/6.0		Free
Pyro Pyro	4.0	512K/4.1	7/90	\$15	Stuffit Deluxe	2.0	1MB/6.0		Free	Word Finder	2.0	512K/3.2		e e
words of suctions		- COMPANYIO	STATE OF THE PARTY				110000000000000000000000000000000000000		27.1	The state of the s	100 100	Later Committee		
0-Sheet A/V	2.0	1MB/6.0	10/90	\$50	Suitcase II	1.2.6	512KE/4.1		\$25	WordPerfect for	2.0	1MB/4.2		*
QuarkXPress	3.0	2MB/6.0.5	11/90	\$30	Super 3D	2.1	512KE/6.D.2		Free	the Macintosh	Spiral .			200
Quicken *	1.5	512K/3.2	N/A	*	SuperANOVA	1.1	1MB/6.0.2		Free	WorksPlus Command	2.0	2MB/6.0.3		\$35
QuicKeys <sup>2</sup>		1MB/6.0.2	1/91	\$49.95	SuperGlue II with	2.1	1MB/6.0		8	WorksPlus Spell	2.0	1MB/6.0.3		\$35

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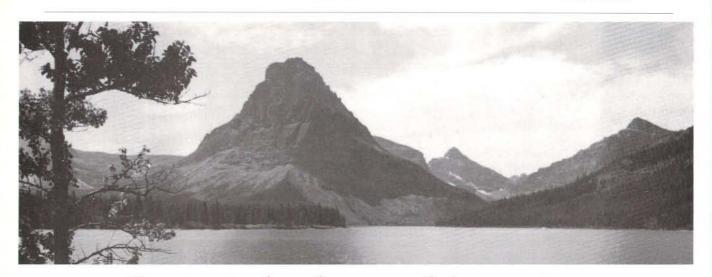
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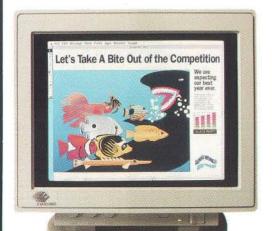
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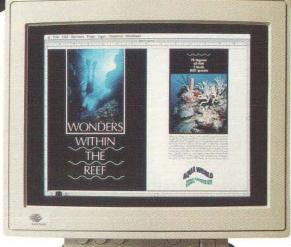
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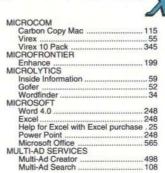
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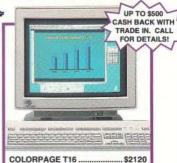
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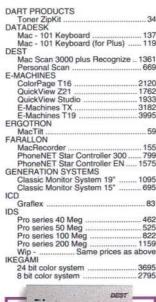
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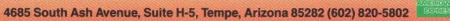
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The 45R uses SyQuest cartridges allowing for easy transfer of large files. Available in combo drives or as dual removables.

OptiDiskTM 600 -great for archival, backup, color image manipulation and transfer, CAD and network usage. Take a whole color magazine on one cartridge to a service bureau!



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	Interna	I Exte	rnal
40	(Quantum)	\$299	\$429
40L*	(Maxtor)	299	429
52L*	(Quantum)	369	499
80L*	(Maxtor)	429	559
105	(Quantum)	419	549
105L*	(Quantum)	519	649
120	(Quantum)	679	809
170	(Quantum)	749	879
210	(Quantum)	829	959

\*Low power internal drives for Classic, IIsi & LC-meet Apple power specs.

#### Seagate MacWren Drives Internal External

	memai	External	
300	\$1269	\$1439	
330	1519	1689	
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425	1649	1779	
415*	1799	1929	
600	1729	1899	N. T.
650	1899	2069	
1000	2799	2969	
* II: L			us for Mason of

\*Highest capacity internal drives for Mac cx, ci, SE and SE30. These also work in the II and IIfx.

#### Combo Drives

105/45R	\$1049
170/150t	1419
170/DAT	2399
210/DAT	2499
425/45R	2299
425/DAT	3349



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Over 20 combinations	21 - 1.1

Over 30 combinations available.

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Optical Cart (ISO) 512 / 1024	159



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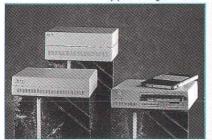
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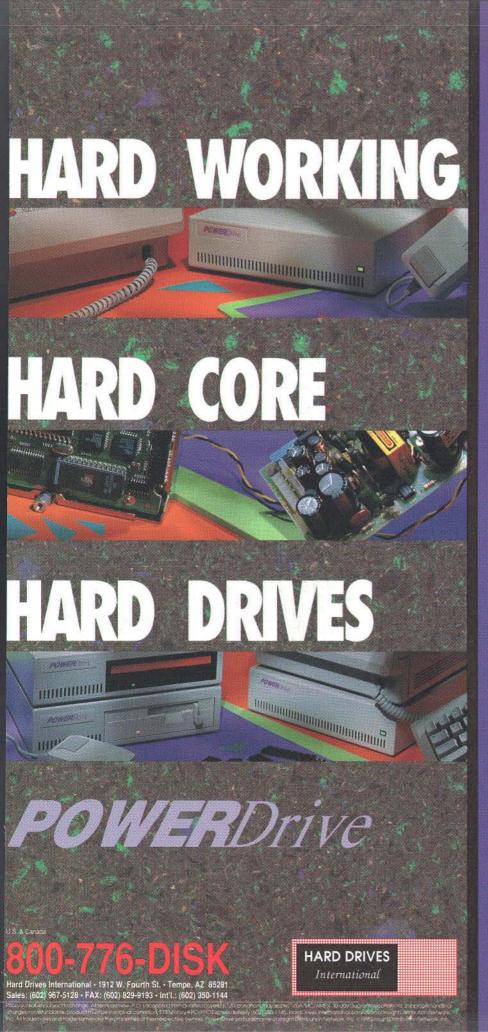
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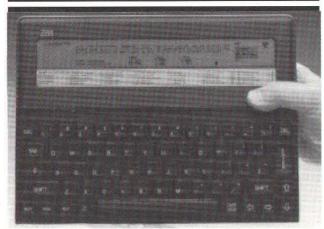
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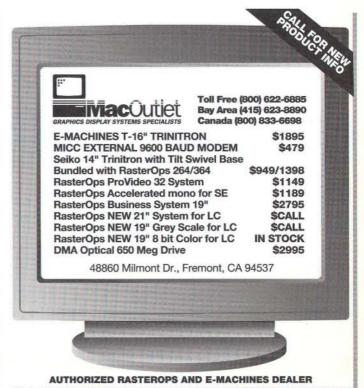
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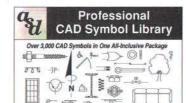
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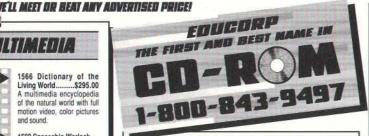
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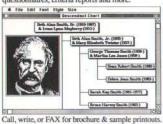


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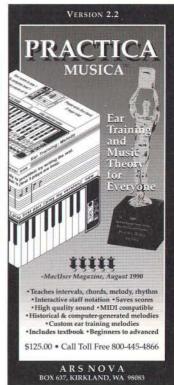
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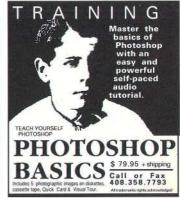
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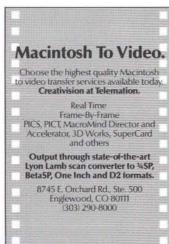
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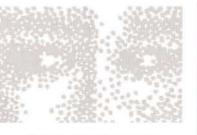
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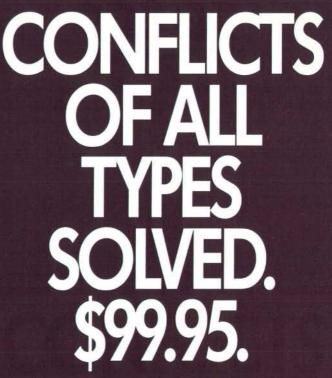
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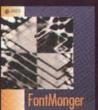


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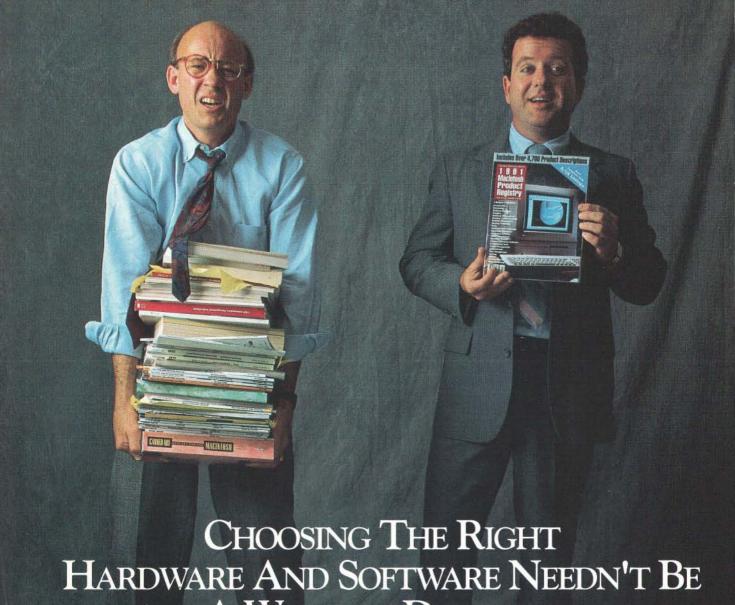




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The Registry is published four times a year, keeping you informed of new products and upgrades as fast as they come on the market. The annual subscription price is \$40\* in the USA, a third off the newsstand price. That's a All Facts No Fiction.

mere pittance of what you'd pay trying to collect all that information any other way

Don't weigh yourself down trying to get all the facts on Macs. Do little light reading instead

Subscribe to the Macintosh Product Registry today.

Call toll-free 800-262-3012.

\*\$60 in Canada, \$100 elsewhere Corporate and bulk subscription discounts are available.

Let NewGen satisfy your hunger for high-resolution with an affordable 800 dpi printer!

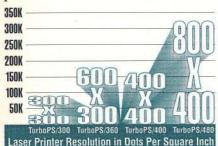


Text for the menu was created in PageMaker saved as EPS files and placed in FreeHand.

## Add powerful applications like PageMaker, FreeHand and Adobe Type Fonts to produce typeset quality output at your own facility.

The NewGen TurboPS/480 can produce PostScript® language compatible output at 800 x 400 dpi, nearly four times the resolution of other laser printers. And when we say PostScript compatible, we mean it, including Type 1 fonts, special effects and EPS files from all your favorite applications and programs.

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The Images with Impact® clip art illustrations were edited with FreeHand and color was specified in cyan, yellow, magenta and black.

> The Apollo logo was created in FreeHand where the various ments were edited and combined.



LaserWriter II

NewGen PS/480 Varityper VT-600

environments, and it doesn't require an internal PC processing board or dedicated server.

To show you how confident we are that you'll be impressed with 800 x 400 dpi output, we printed this page at actual size, including the menu which was output as color separations.

What does all this resolution and compatibility cost? Very little. The TurboPS/480 - with 800 x 400 dpi and RISC performance - lists for about 25% to 50% less than its competitors, while our TurboPS/400, TurboPS/360 and

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Dealer inquiries welcome.



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17580 Newhope Street, Fountain Valley, CA 92708 Telephone (714) 641-8900 FAX (714) 641-2800

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## BEST-SELLERS

Months on chart	Last month	This month					
•	•	V	BUSINESS SOFTWARE				
72 51 63 59 24 48 25 11	1 3 2 4 5 7 6 8	1 2 3 4 5 6 7 8	Microsoft Word Microsoft Corporation Microsoft Excel Microsoft Corporation Aldus PageMaker Aldus Corporation FileMaker II Claris Corporation MacWrite II Claris Corporation QuarkXPress Quark Quicken Intuit Adobe Illustrator Adobe Systems				
15	9	10	Aldus FreeHand Aldus Corporation				
26 7 39 13 52	1 2 4 3 5	1 2 3 4 5	EDUCATION SOFTWARE  Where in the World Is Carmen Sandiego? Brøderbund Software Where in Time Is Carmen Sandiego? Brøderbund Software Reader Rabbit The Learning Company Where in the USA Is Carmen Sandiego? Brøderbund Software Math Blaster Davidson & Associates  ENTERTAINMENT SOFTWARE				
17	2	1	NAME OF THE PERSON OF THE PERS				
15	1	2	SimCity Maxis Tetris Spectrum HoloByte				
2	3	3	SimEarth Maxis				
9	4	4	Welltris Spectrum HoloByte				
25	5	5	Falcon Spectrum HoloByte				
			NETWORK/DATA COMMUNICATIONS				
51	1	1	TOPS Sitka Corporation				
46	2	2	AppleShare Apple Computer				
10	3	3	MicroPhone II Software Ventures				
8	4	4	Timbuktu Farallon Computing				
5	5	5	White Knight FreeSoft				

Months on chart	Last month	This month	
•	•	•	MASS STORAGE*
15 1 3 2 30	1 - 4 5 2	1 2 3 4 5	MacStack SD40 CMS Enhancements Micro/Removable MR45 MicroNet Technology UltraDrive 45 GCC Technologies MacStack SD45 CMS Enhancements MacStack SD20 CMS Enhancements
7 6 1 8 1	3 1 - 2	1 2 3 4 5	ADD-IN BOARDS  Pivot Radius  Macintosh Display Card 8 • 24 Apple Computer  Macintosh Ilsi NuBus Adapter Card Apple Computer  Radius TPD Interface Radius  Video ColorBoard 364 RasterOps
			UTILITY SOFTWARE
13	1	1	SAM II Symantec Corporation
7	3	2	The Norton Utilities for the Macintosh Symantec Corporation
1	100	100	oymanice corporation

## PRODUCT WATCH

3 SUM II Symantec Corporation

Adobe Type Manager Adobe Systems
Virex Microcom Software Division

Recent or forthcoming products of particular interest.

Picture Press Storm Technology PICT file-compression utility that includes selective compression on foreground areas

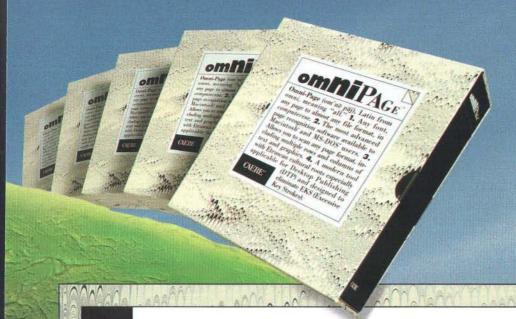
Mariah Symmetry
Sound and graphics front end for multimedia producers

FrameMaker 3.0 Frame Technology
Integrated publishing software that now adds tables and color-separation capabilities

Source: Exclusive InfoCorp survey of more than 125 Macintosh retailers and selected mail-order vendors. Covers sales during January 1991.

\*Does not include hard drives installed at the factory.

## The World's Most Popular OCR



For tens of thousands of Macintosh® users around the world, *OmniPage*™ is the OCR product of choice, replacing needless keystrokes – just about eliminating the need to type. In fact, 8 out of 10 Macintosh users have made *OmniPage* their Omnifont OCR software of choice.

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Believe it or not there are still some Macintosh users out there who haven't gotten the word about OmniPage – the fastest and most accurate OCR software on the market today. And that OmniPage can really make a difference in their business or profession – especially when it comes to turning around business reports, desktop published documents or presentations. Not to mention some of the other possibilities; including manuals, invoices, resumes, legal contracts, price lists, financial statements – multiple-page, compound documents.

Unleash the untapped power of your Macintosh. See for yourself why *OmniPage* has received *worldwide* acclaim and recognition as the OCR software product of the 90s. *OmniPage* from Caere, the Complete Recognition Company.

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Keyboard Shelf and SideClip with Macintosh SE/30.

Keyboard Slideaway with Macintosh IIci.

## SPACE THAT WORKS

You're tripping over your keyboard. Your CPU needs its own desk. Your monitor is too low. That report you're working on has vanished. Paper is everywhere.

But don't give up.

What you need is some help from Kensington.

Increase valuable desk space with our new Keyboard Shelf for the compact Mac, or with Keyboard Slideaway® for the Mac II.

Both do more than just get your keyboard out of the way.

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Another way to increase your workspace is our sturdy Mac II stand. The perfect addition for anyone who wants to get their CPU off their desk and onto the floor.

For the compact Mac, there's Maccessories® Tilt/Swivel. With it, you can rotate your Mac up

to 100° and tilt up to 16° for just the right viewing position. And unlike other tilt/swivels, we've combined heavy duty plastic and



high density polyethylene for an ultrasmooth movement.

What's more, Kensington's products fit right in with the design of your Mac. The styling is complementary. The colors identical. Even the same materials are used.

Kensington.

Because you can't work efficiently if your space doesn't work.

For a free brochure and the dealer nearest you, call 800-535-4242 OR 415-572-2700.

KENSINGTON.

24 PRODUCT REVIEWS: PAGE 166 • 262 PRODUCT UPDATES: PAGE 253

## MACWORLD

THE

The Macintosh" Magazine

April 1990 \$3.95

Canada \$4.95

GRAY-SCALE SPECIAL

23 Monitors: Page 132 Imaging Software: Page 124

MORE FOR YOUR MEMORY AN About RAM

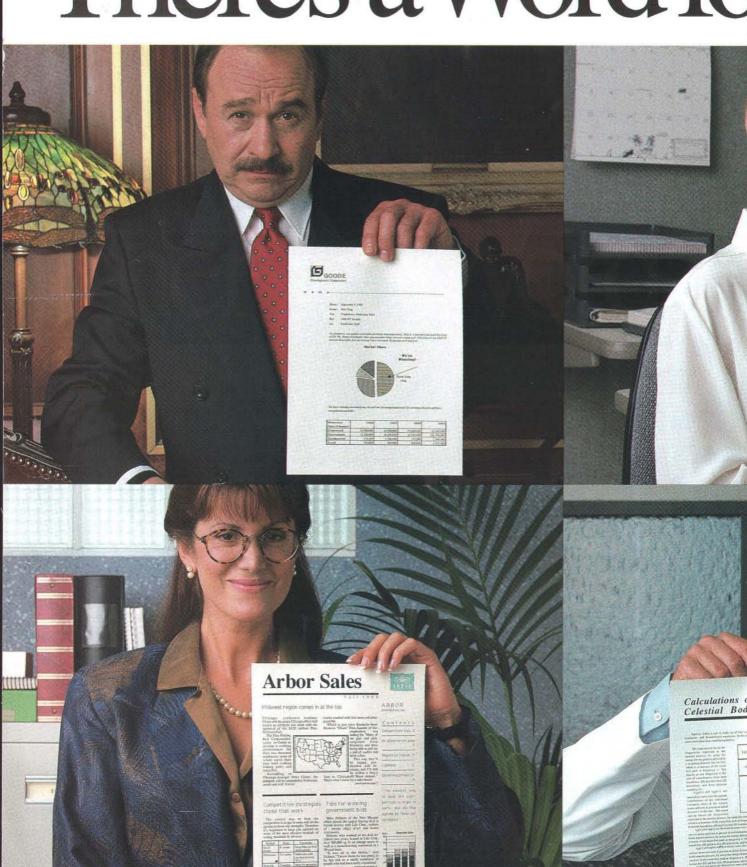
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APPLE'S Font Strategy

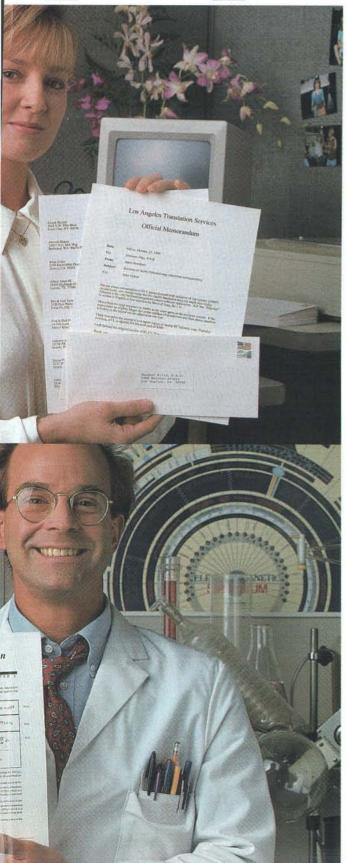
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**GEEK CHIC** 

## There's a Word for



## r people like you.



Whether you're a marketing maven on your way up, a scientist knee-deep in formulas, or a temp trying to cope with an unfamiliar corporate mindset, when it comes to putting thoughts to paper, Microsoft is the Word for you.

And our users aren't the only ones who think so. Recently, the editors of *Mac User* gave Microsoft® Word version 4.0 the highest rating of any Macintosh® word

processing program. Period.

A move we weren't altogether surprised by. You see, besides being perversely committed to research and development, we use a highly sophisticated approach to improving our product. We listen.



All of which has led to innovations like Word 4.0's powerful Table feature, enabling users to create side-by-side paragraphs, lists and even forms, without the hassle of dealing with tabs.

And since there *are* other word processing programs, Word 4.0 provides connectivity to Microsoft Word version 5.0 for the PC, PC WordPerfect, DCA and other file formats. So now you can share your work with

those less fortunate than yourself.

What's more, Word 4.0 is uniquely capable of delivering even more performance when it's used with other applications. For example, even highly educated executives can import Microsoft Excel tables and charts and automatically update them. Making it easy to ensure document accuracy. Plus, Microsoft Mail can be sent from within Word 4.0, significantly boosting workgroup productivity.

For something a tad more informative than this ad, call (800) 541-1261, Dept. J92, to receive a brochure or ask for the location of your nearest dealer for a demo. You'll find that no matter what type of word processing you're performing, you could be doing it better.

Just take our Word for it.

## Microsoft\* Making it all make sense\*

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A special report on the future of fonts, page 146.

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MacBulletin
Commentary/Jerry Borrell
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Art Beat
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State of the Mac
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New Products
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How To/Getting Started with Memory
How To/Insights on PageMaker 4.0
Updates
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Best-Sellers

## FEATURES

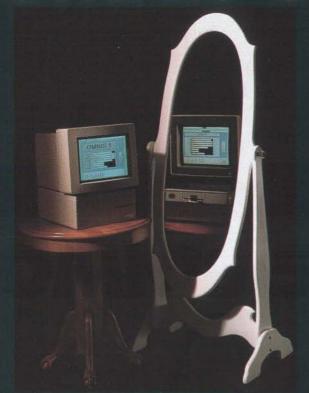
Multimedia: Is It Real?
Gray-Scale Contrasts
Monochrome Monitor Mania
GeekChic
Battle Royal
More for Your Memory



## REVIEWS

QMS-PS 820 turbo
America Online
Prodigy 1.0
TrueForm 2.0
DataFrame XP100, DirectDrive 130, MacinStor 100-ZFP
POS-IM 2.0
Fujitsu RX7100PS
Music Prose 1.0
The Kurta Studio for Aldus Products, Personal Writer PW10 SL, Wacom SD-420L186 Three graphics tablets.
Leprechaun 2.6
Calculator Construction Set 2.06
Traveller 40Mac
KaleidaGraph 2.0197 Plotting and analysis program.
In/Out 1.0
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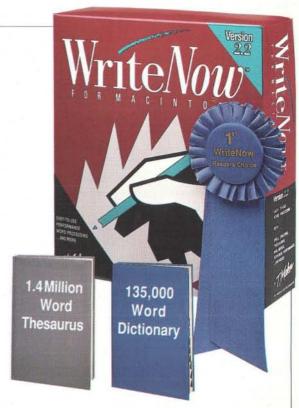
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## Reviews

6 6 WriteNow is the definitive Macintosh word processor. It's easy to use, powerful, and comfortable ... Highly recommended. -JOHN DVORAK, INDUSTRY COLUMNIST

[WriteNow] might be The Best Program I'd Ever Used. On any computer-it's the fastest Macintosh word processor I've ever seen. -JIM SEYMOUR, MACUSER MAGAZINE

Even if WriteNow is your first Mac application, you'll be up and running in no time. We rate ease of learning excellent . 99 -INFOWORLD MAGAZINE

## Awards

1989 Editors' Choice Award. 'Best New Word Processor'-MACUSER

1989 Readers' Choice Award, 'Best Word Processor'-MACAZINE

#1 Rated Word Processor in Macintosh 'PC Week Poll of Corporate Satisfaction.' -PC WEEK MAGAZINE

## Comparison of Leading Word Processors

	WriteNow 2.2	MacWrite II	Word	Works
Actual disk space needed:	(2) 800K	Hard disk	Hard disk	Hard disk
Thesaurus:	1.4 million	220,000	220,000	No
Spell Checker:	135,000	100,000	130,000	60,000
Mail Merge:	Yes	Yes	Yes	Yes
Format Accelerators:	Yes	No	Yes	No
Multiple Header/Footers:	Yes	No	Yes	No
Extensive Undo:	Yes	No	No	No
Retail Price:	\$195	\$249.95	\$395	\$295

## For more information...

Registered users will receive WriteNow 2.2 upgrade information in the mail. Nonregistered users should call or write for details.

> T/Maker Company 1390 Villa Street Mountain View, CA 94041

Tel: (415) 962-0195 Fax: (415) 962-0201

T/Maker. See us at Macworld Expo, Booth #1217

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## Industry Indust PART



try and remedy this situation, for if they do not, they will not have a satis factory pool of job applicants from which to choose the

workers to fill the posi-tions schicls will develop in the most several years The jobs will have to be filled by unqualified, undereducated workers. This will create lower productivity and thus a lower standard of living across the board. This, of course, has soothbeide implications as well, ad-versely affecting U.S.



Sponsor curriculum development
As corporations assess key skills required over the next sevent decodes, they should ecoperate with high schools and jumber high schools to develop programs that hered linerest and proticiency in these areas. Corporations can even sponsor extracturicular activities want has science, companie or speech chilo that would reproduce read-life situations, Exposure, esperierice and excitencem about the field can goot togethor.



Reward those who graduate Corporations can offer guaranteed part-time employment to students who agree to remain in whool and pursue

agree to remain in school and pursue courses preparing them for carees in their chosen field. Sandenly severine an incruitive to stay in a chool and to experience a variety of discipline.

Support employee involvement in school activities.

Corporations should encourage executives to spend time with sudents in the classroom. The manchours for feited would be repaid trans times some fire students, school becomes a more interesting environment with clear attachments to the countries to spend time with clear attachments of the countries to spend time times to the cutting times to the countries to detail the countries to spend time, the company builds a close relationship with young people with roots

The words are those of Jonathan Seybold, perhaps the most respected voice in desktop publishing. His newsletter, The Seybold Report, reaches some 200,000 publishers—of whom we estimate 199,990 have never even tried a NeXT™ Computer.

Certainly, then, Mr. Seybold's words weren't calculated to gain favor among his readers. We suspect a far simpler motive: honesty.

The NeXT machine has caused many to believe that it was designed

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The NeXT Computer streamlines the entire publishing process. Frame-Maker® software combines writing, graphics and layout tools in one publishing package. Which brings an end to the tradition of forever bouncing between programs, "importing" and "exporting" as you go.

And, thanks to true multitasking, you can instantly access other applications.

The NeXT Digital Library,™ for

## "THE BEST COMPUTER FOR PUBLISHING EVER MADE."

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As the rest of the industry explores ways to accomplish this feat, in a year at best, only the NeXT Computer can do it today.

In addition, the quality of the image itself is raised dramatically.

The NeXT MegaPixel Display provides a huge workspace, with sharpness and detail you haven't seen on a computer before. The NeXT Laser Printer, at 400 dots per inch, offers over 75% greater resolution than the current 300 dpi standard.

Ours is also the only system to offer optical storage as a standard feature. A single optical disk (256 megabytes) lets you store and transport multiple versions of long documents, rich in

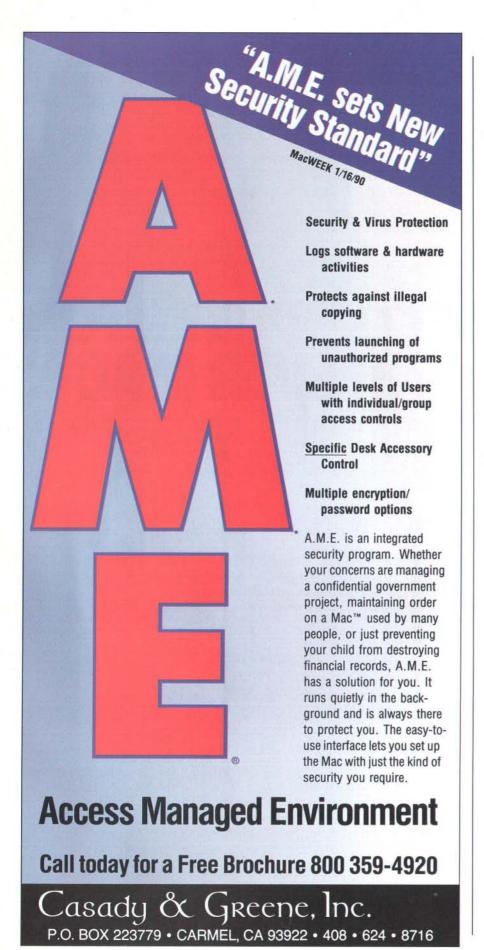
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NeXT Mail makes publishing a truly collaborative process. Unlike ordinary e-mail, it lets you send and receive messages that include text, graphics, voice, even entire documents. Never has there been a more effective way to locate information, receive comments and get approvals.

And, as Publish! magazine recently reported, the NeXT Computer "offers a staggering price advantage" when compared to personal computers configured for desktop publishing.

To receive our publishing brochure, call 800-848-NeXT. While you're on the line, ask for the location of your nearest Businessland Center. There, you can get some hands-on experience with the world's most sophisticated desktop publishing system.

And get a quote on a system all your own.



## **MACWORLD**

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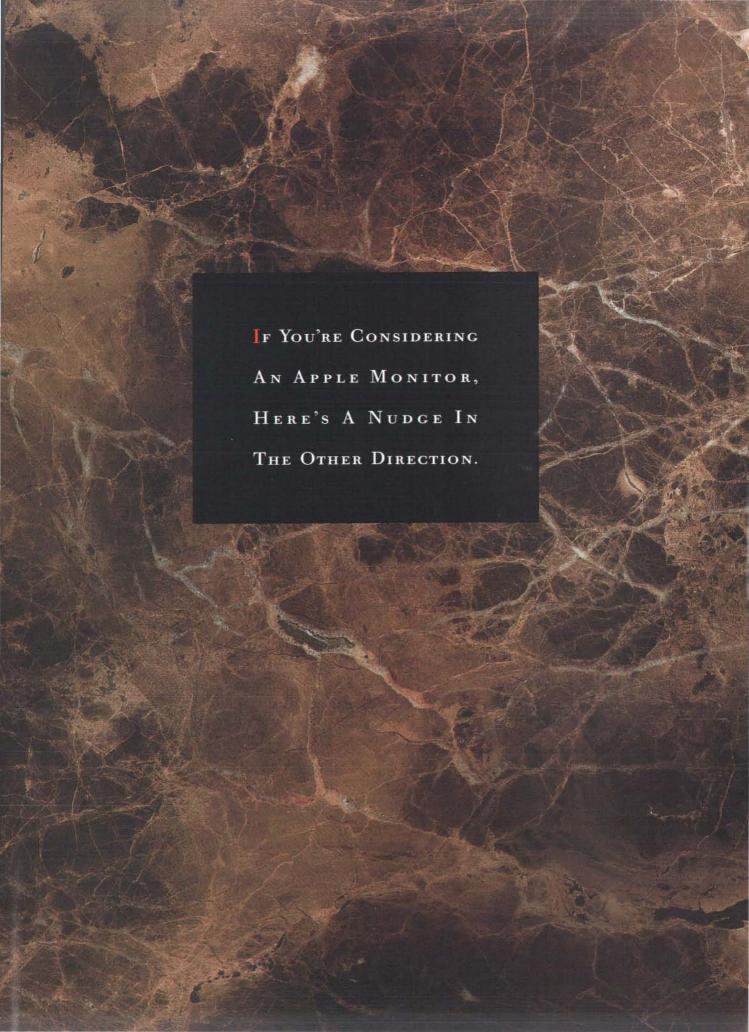
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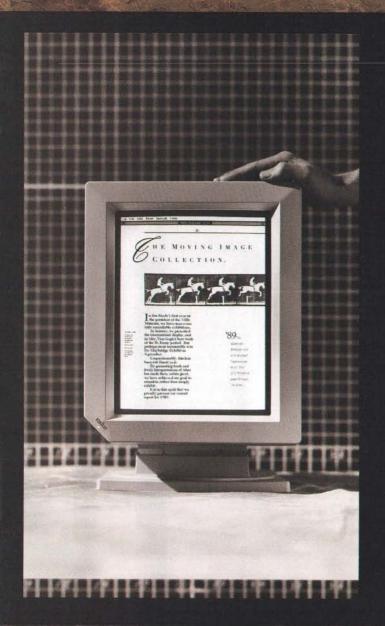
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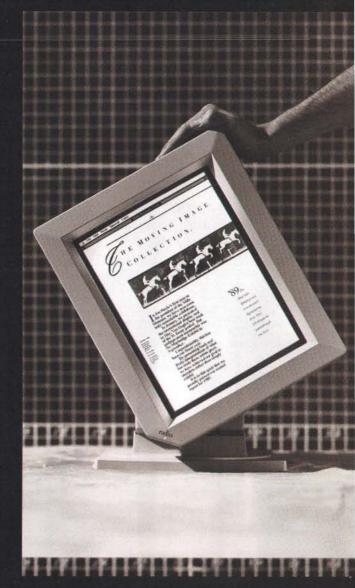
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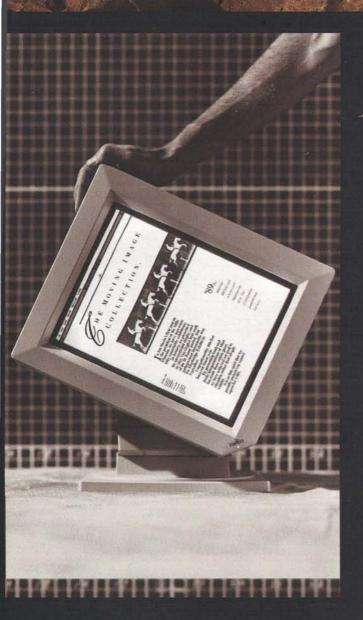


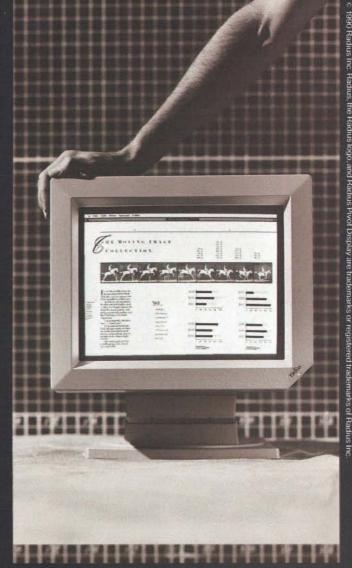
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ple, when you're writing a manuscript, you can see a full page in portrait position. And when you switch to spreadsheets, you can rotate Pivot to view all twelve months.

## radus





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Calls	01/29/85 10	\$4.38	\$230 00	\$43,980.00	02/11/85	\$5.63	\$267.50	\$55,982.58	\$12,002.50
Puts	03/12/85 10	\$2.88	\$209.25	\$28,959.25	03/19/85	\$4.00	\$218,75	\$39,781.25	\$10,822.00
Calls	04/26/85 10	\$3.50	\$209.25	\$35,209.25	05/20/85	\$6.75	\$301.25	\$67,198.75	\$31,989.50
Calls	06/26/85 10	\$2.38	\$289.25	\$23,959.25	07/01/85	\$3.13	\$209.25	\$31,040.75	\$7,081.50
Calls	07/18/85 10	\$5.00	\$249.75	\$50,248.75	07/13/85	\$3.75	\$211.25	\$37,288.75	(\$12,960.00
Puts	08/13/85 10	\$3.25	\$209.25	\$32,709.25	08/26/85	\$2.75	\$209.25	\$27,290.75	(\$5,418.50
Puts	09/16/85 10	\$2.25	\$209.25	\$22,789.25	09/26/85	\$2.50	\$209.25	\$24,790.75	\$2,081.50
Calls	11/05/85 10	\$4.88	\$245.00	\$48,995.00	12/18/85	\$19.63	\$687.50	\$195,562.50	\$146,567.50
Calls	01/27/86 10	\$3.25	\$209.25	\$32,709.25	03/04/86	\$10.88	\$425,00	\$108,325.00	\$75,615.75
Calls	03/12/86 10	\$4.75	\$241.25	\$47,741.25	04/29/86	\$9.63	\$387.50	\$95,862.50	\$48,121.25
Calls	05/21/86 10	\$4.50	\$233.75	\$45,233.75	06/09/86	\$9.75	\$391.25	\$97,108.75	\$51,875.00
	08/06/86 10	\$4.13	\$222.50	\$41,472.50	09/05/86	\$12.75	\$481,25	\$127,018.75	\$85,546.25
	09/17/86 10	\$4.50	\$233.75	\$45,233.75	11/13/86	\$6.88	\$305.00	\$68,445.00	\$23,211.25
Calls	11/25/86 10	\$4.13	\$222.50	\$41,472.50	12/19/86	\$4.88	\$245.00	\$48,505.00	\$7,032.50
Puts	01/02/87 10	\$2.38	\$209.25	\$23,959.25	01/05/87	\$1.00	\$209.25	\$9,790.75	(\$14,168.50
Calls	01/08/87 10	\$6.75	\$301.25	\$67,801.25	03/03/87	\$29.63	\$987.50	\$295,262.50	\$227,461.25
Calls	03/05/87 10	\$3.50	\$209.25	\$35,209.25	03/12/87	\$2.94	\$209.25	\$29,165.75	(\$6,043.50
	03/20/87 10	34.75	\$241.25	\$47,741.25	04/07/87	\$8.25	\$346,25	\$82,153.75	\$34,412.50
Calls	05/06/87 10	\$3.75	\$211.25	\$37,711.25	05/08/87	\$2.25	\$209.25	\$22,290.75	(\$15,420.50
Puts	05/19/87 10	\$4.88	\$245.00	\$48,995.00	05/21/87	\$7.50	\$323.75	\$74,676.25	\$25,681.25
	06/17/87 10		\$226.25	\$42,726.25	97/16/87	\$8.25	\$346.25	\$82,153.75	\$39,427.50
	07/31/87 10		\$209.25	\$31,459.25	08/06/87	\$5.00	\$248.75	\$49,751.25	\$18,292.00
	08/10/87 10		\$275.00	\$59,025.00	08/26/87	\$13.69	\$509.45	\$136,390.55	\$77,365.55
	09/09/87 10		\$230.00	\$43,980.00	09/10/87	\$3.63	\$209.25	\$36,040.75	(\$7,939.25
	10/08/87 10		\$303.13	\$77,803.13	10/20/87	\$97.00	\$2,757.50	\$967,242.50	\$889,439.37
Puts	11/10/87 10	35.00	\$248.75	\$50,248.75	11/11/87	\$5.69	\$269.38	\$56,605.63	\$6,356.88
Calls	11/13/87 10	\$3.50	\$203.75	\$35,263.75	11/24/87	\$2.38	\$209.25	\$23,540.75	(\$11,663.00
	12/15/87 10		\$209.25	\$31,459.25	12/24/87	\$8.50	\$353.75	\$84,646.25	\$53,187.00
	02/11/88 10		\$209.25	\$22,769.25	03/17/89	\$7.63	\$327,50	\$75,922.50	\$53,213.25
	03/25/88 10		\$209.25	\$33,959.25	04/05/88	\$5.63	\$267.50	\$55,982.50	\$22,023.25
	05/16/88 10		\$237.50	\$46,487.50	05/16/88	\$5.25	\$256.25	\$52,243.75	\$5,756.25
	05/28/88 10		\$226.25	\$42,726:25	06/27/88		\$548.75	\$149,451.25	\$106,725.00
	08/01/88 10		\$218.75	\$40,218.75	08/05/88	\$2.63	\$209.25	\$26,040.75	(\$14,178.00
Puts	08/10/88 10	94.00	\$218 75	\$40,218.75	08/24/88	\$7.38	\$320.00	\$73,430.00	\$33,211.25
	10/05/88 10		\$209.25	\$32,709.25		\$2.00	\$209.25	\$19,790.75	(\$12,918.50
	10/18/88 10		\$263.75	\$55,263.75		\$9.50	\$383.75	\$94,616.25	\$39,352.50
	01/09/89 10		\$312.50	\$71,562.50	02/09/89		\$638.75	\$179,361.25	\$107,798.75
	02/17/89 10		\$286.25	\$62,786.25	02/22/89	\$5.25	\$256.25	\$52,243.75	(\$10,542.50
	02/23/89 10		\$211.25	\$37,711.25		\$4.88	\$245.00	\$48,505.00	\$10,793.75
	03/06/89 10		\$267.50	\$56,517.50	83/19/89		\$350.00	\$83,400.00	\$26,882.50
	03/29/89 10		\$290.00	\$64,040.00	05/02/89	\$10.75	\$421.25	\$107,078.75	\$43,038.75
	05/10/89 10		\$209.25	\$26,459.25		\$1.75	\$209.25	\$17,290.75	(\$9,168.50
		0 \$5.75	\$271.25	\$57,771.25	08/14/89	\$25.00	\$673.25	\$249,326.75	\$191,555.50
		0 \$3.63	\$209.25	\$36,459.25		\$8 13	\$342.50	\$80,907.50	\$44,448.25
Calls	09/28/89 10	0 \$4.13	\$222.50	\$41,472.50	10/09/89	\$11.25	\$436.25	\$112,063.75	\$70,591.25
									\$2,520,603.80

76.09% Accurate: Above is a chart of actual OEX trades from December 28, 1984 to October 9, 1989, based on the signals generated by the Right Time-Index Program™. By following the signals generated by the program, the rules in the manual and starting with just a small amount of capital (\$50,000) your profits would have been over \$2,500,000,00.

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erful, high-speed wide-area internetwork. The Hayes-compatible NetModem V.32 comes with Internet Manager software that lets you create network zones, control traffic, restrict access between zones – even check the location and status of every device in the system. The NetModem V.32 is setting a whole new standard. For more information, call Shiva at **1-800-458-3550**.

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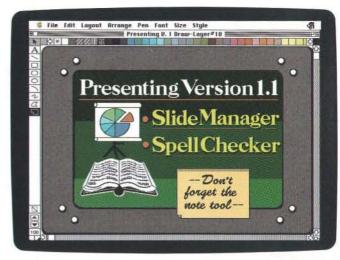
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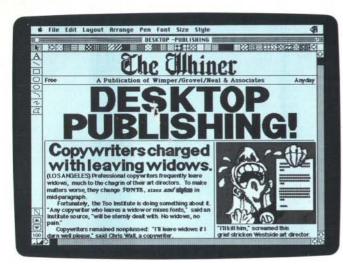
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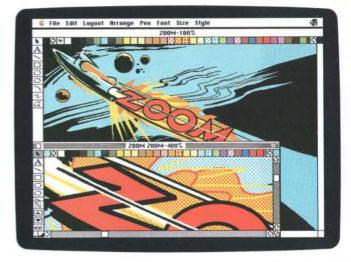
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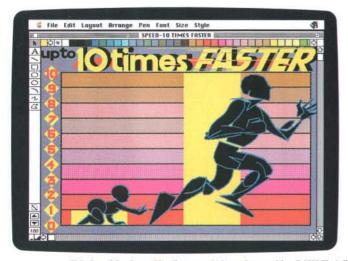


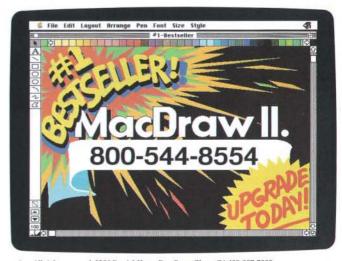












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## MACBULLETIN

## **Adobe Wins Font Copyright**

Adobe has won the copyright for a font based on its being an executable program that runs under Post-Script, marking the first time the U.S. Copyright Office has acknowledged that a digital font can be a program. According to Adobe president John Warnock, U.S. law does not recognize font design as intellectual property, which prevents font designers from copyrighting fonts. But computer programs are protected. Warnock was uncertain how the changes would affect pricing and licensing arrangements for fonts.

## **Aldus Likely to Acquire Silicon Beach**

At press time, Aldus representatives were in San Diego poring over Silicon Beach's books after the two companies signed a letter of intent for Aldus to acquire Silicon Beach. Representatives of both companies refused to comment on the future of Silicon Beach's products, which include SuperPaint, Super 3D, Digital Darkroom, Dark Castle, and SuperCard, but Aldus has long been rumored to be interested in a low-end page-layout program, and Silicon Beach was about to ship its \$299 Personal Press.

## Bon Mot about Word 4.0 Bug

Microsoft has just released Word version 4.0a to address problems with Word's management of imported PICT files; a bug occasionally corrupts PICT objects copied from Word back into their creating applications. The problem affects SuperPaint files (SuperPaint is bundled with Word); expressions created with Prescience Corporation's mathematical typography package, Expressionist; and possibly other applications. Version 4.0a also fixes a bug in Word's Calculate command. The upgrade is free to registered owners who require it. Contact Microsoft support at 206/454-2030.

## SoftPC Adds Soft Peripherals

Insignia Solutions is upgrading SoftPC to emulate an IBM AT-class machine entirely in memory. SoftPC's EGA/AT Option Pack, which lists for \$199, also emulates an EGA video board, an 80287 math coprocessor, and a LIM board for expanded memory. The new version requires a Mac II-family machine or an SE/30. For more information, contact Insignia Solutions at 408/522-7600.

## TypeStyler Goes Type 1

Brøderbund has announced TypeStyler version 1.01, which applies TypeStyler effects to Adobe Type 1 fonts. Brøderbund is testing Type 1 fonts from other

vendors as well. Version 1.0 could use only Type 3 fonts. The new version uses tools licensed from Pipeline Associates to convert Adobe Type 1 fonts to a format that TypeStyler can convert to SmoothFonts. The upgrade will be free to registered users who contact Brøderbund at 415/492-3200.

## **1stAid Abandons Virus Defenses**

Anti-Virus Kit will no longer be upgraded to combat new computer viruses. IstAid Software has written to all registered owners to explain its decision, calling the new virus WDEF a "second generation" virus designed to escape detection, and saying that without virus control in hardware, WDEF will spawn an "endless cycle of response/counter-response," like the battles over copy protection, as virus writers try to evade virus-detection programs.

## Radius Shows 21-Inch Gray-Scale Monitor

Radius recently unveiled its TPD/21, a 21-inch monitor that can display two full pages of a document side by side. Compatible with both the Macintosh family and the IBM PC/AT and its equivalents, the TPD/21 provides either monochrome or 8-bit gray-scale display, depending on the controller board used with it. For the Macintosh, the monitor's resolution is 1152 by 882 pixels, or 74 pixels per inch. Its refresh rate is 71Hz. The TPD/21 is compatible with other Radius products, including the PrecisionColor Calibrator (works in gravscale only), the Radius GS/C Interface, the TPD Interface, and Radius accelerators. The monitor is available now at a suggested list price of \$1795, which includes RadiusWare software. Radius also reduced the list price of its Macintosh TPD Interface by \$100, to \$595. For more information, call Radius at 408/434-1010.

## **Adding Color Vision**

Digital Vision has begun shipping a color version of its ComputerEyes video digitizer for the Mac II series. Called the ComputerEyes Professional Series, the digitizer can capture either 8-bit or 24-bit images generated by any standard NTSG video source, including S-video frames from Hi-8 or Super VHS machines. The ComputerEyes Professional Series is a single NuBus board with a list price of \$449.95, including software. For more information, call Digital Vision at 617/329-5400.

## MicroNet Offers DAT Tape, Erasable Optical Drive

Two high-capacity storage subsystems for the Mac, a (continues)

1.3GB DAT drive and a 600MB erasable optical drive, have recently begun shipping from MicroNet Technology. The DAT drive comes in a 5<sup>1</sup>/4-inch form factor and includes a SCSI controller. Called the Micro/DAT, it has an average access time of 20 seconds and retails for \$4295. The erasable optical drive, based on a Sony device, stores 300MB on each side of a single optical disk. Also equipped with a SCSI port, the Micro/Optical has an average access time of 95ms and a data-transfer rate of 7.4 megabits per second. The Micro/Optical drive retails for \$5295. For more information, call MicroNet at 714/837-6033.

## **Claris Takes Wingz**

Claris has acquired access to core technology underlying the Wingz graphical spreadsheet that could fill in gaps in the Claris product line. Wingz has several capabilities that Claris could develop as separate applications or incorporate into its other applications, including 3-D graphing, the high-level programming language HyperScript, the spreadsheet engine, and SQL hooks for communicating with host minicomputer and mainframe databases. Claris officials declined to comment on their plans.

## MitemView to Support 3270 Emulation

MitemView, a set of tools for building HyperCard front ends that enable Macs to communicate with minicomputers and mainframes, has two new "personality" modules. One supports Tri-Data's Netway gateways, which use a networked Mac to emulate a 3270 cluster controller; and the other supports the Avatar MacMainframe, a board that makes individual Macs appear as 3270 terminals to the mainframe. The MitemView 3270 modules list for \$495 each and require MitemView at \$995. Mitem has also announced a Tandem 6530 module at \$495. For more information, contact Mitem at 408/559-8801.

## MultiClip 2.0 in Development

At press time, Olduvai's Clipboard-and-Scrapbook-enhancement utility, MultiClip 2.0, had just gone into beta testing. The new version adds support for naming and printing individual ClipFrames; pasting ClipFrames from a pop-up menu without opening MultiClip; and 32-bit color. Olduvai says the new MultiClip is faster, offers improved window management under MultiFinder, and sports a simplified interface. List price remains \$99. For more information, call Olduvai at 305/665-4665.

## A Shell for Plugging Holes

Abbott Systems is developing a utility that runs special functions inside any application. For example, a list-sorter that sorts a column of names in a spreadsheet or a page-layout document, and a case-changer that corrects capitalization in a downloaded text file. An INIT launches the functions, which are similar to XCMDs. Abbott Systems will ship the still-unnamed product with a collection of functions and provide tools for third-party developers to write more. Com-

pany president Ken Abbott said pricing would be in the utility product range: "between \$50 and \$150." For more information, call 914/747-3116.

## **Faxgate Turns Macs Into Fax Servers**

Solutions' Faxgate integrates E-mail with sending and receiving faxes over most Mac-compatible fax modems. Faxgate adds fax-serving capability to an E-mail server, intercepting outgoing E-mail messages, converting them to Group 3 fax format, and sending them out via fax modem. Incoming faxes are sent as E-mail messages to the recipient. Solutions is shipping a Microsoft Mail 2.0-compatible version and expects to add QuickMail compatibility in April. Faxgate lists for \$395 and requires Solutions' BackFax software at \$245. Faxgate includes five copies of MailMaker, an E-mail document-exchange utility like Solutions' SuperGlue. For more information, contact Solutions at 802/865-9220.

## **Liberty Ships Small 200MB Hard Disk**

Liberty Systems is shipping a 200MB external hard disk that weighs 3 pounds and measures only 2 by 5 by 7 inches. Called the Liberty 200R, the \$1699 hard disk uses an 18ms Rodime mechanism and is internally terminated. An optional \$50 international power supply, which fits inside the case, works with power lines that provide from 90 to 300 volts and functions as a surge protector with U.S. voltages. For more information, call Liberty at 408/983-1127.

## **Varityper Builds PostScript Offerings**

Varityper is shipping its modular Series 4000 PostScript imagesetter controllers, which can output to a 600-dpi plain-paper device or to 72-pica or 108-pica film devices at resolutions up to 3048 dpi. Varityper is also releasing Adobe PostScript fonts for its imagesetters and is converting its own type library to Type 1 format. For more information, contact Varityper at 201/887-8000.

## RasterOps Announces TV Board, Introductory Offer

RasterOps recently announced the ColorBoard 364, which combines the capability of its 24-bit ColorBoard 264 graphics adapter with additional video features. The ColorBoard 364 accepts 24-bit color video input from any NTSC source and displays it in real time. The board can function as a frame grabber, sending digitized PICT files to disk at a rate of 30 frames per second. RasterOps is working on connections to HyperCard and SuperCard, and will provide add-on external hardware that will act as a TV tuner and cable TV connector. The introductory price of the ColorBoard 364 will be \$1500 until April 1, at which time the price will rise to \$1995.

The company also introduced the ColorBoard 208, an 8-bit version of its 24-bit ColorBoard 264, that can be upgraded to 24-bit color by adding one megabyte of video RAM. The ColorBoard 208, available now, lists for \$495. The upgrade will list for about \$400 from RasterOps, but users can also buy the VRAM from third parties. For more information, contact RasterOps at 408/562-4200.

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The Grappler LX includes five standard fonts. You'll be able to enhance documents and clarify correspondence with new emphasis and flair. You can now use Swiss, Courier, Dutch, Garamond, and Zapf Chancery Medium Italic in a variety of sizes. For large outline fonts of any style, use Adobe Type Manager™ (ATM) which is fully compatible with the Grappler LX.

## Other Orange Micro Printer **Products**

The Grappler 9 Pin provides owners of Epson-compatible dot matrix printers a cost-effective

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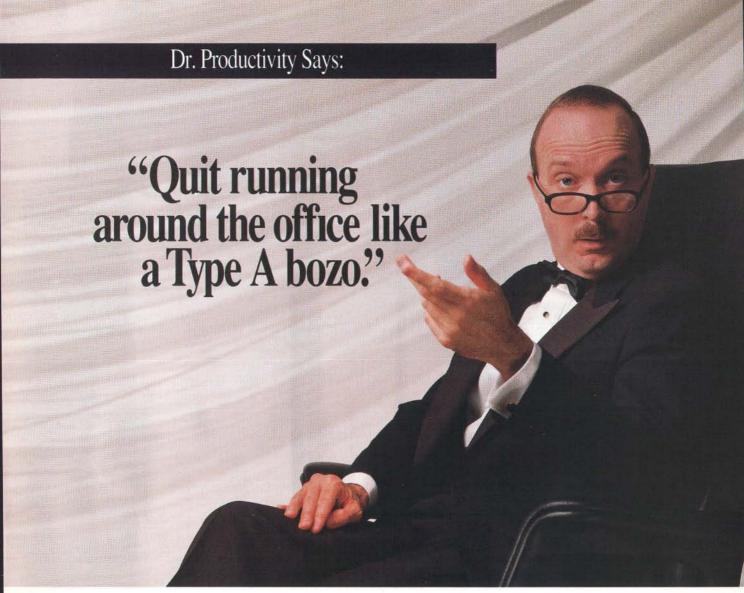
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## Macworld Goes Global

HOW WE MADE MACNOST IN THE USSR

BY JERRY BORRELL

omewhere on a side street of Moscow is an office where several people sit stooped over a couple of dim computer screens. The gray Russian winter still beats on the windows outside with a ferocity announcing its arctic origin. In the crowded

room, thick with cigarette smoke, you can hear the clicking of a computer keyboard. And then, from the far side of the room, comes a little ding that proclaims a Macintosh has been turned on.

Yes, Macs in Moscow. The irony of it all. The computer for the rest of us is becoming the people's computer, although that expression is certainly passé in the Soviet Union of today. Now the Macintosh will be used to help produce *PC Mir (PC World)* in the Soviet Union.

Fifteen years ago I wandered Moscow's streets as a student, my footsteps dogged by a host of less-thansubtle observers. At times an older person would pull me aside and whisper that as long as the Soviet people had bread, shelter, and peace, things were all right. Twenty million countrymen had died in the Second World War and could I please tell everybody in America that what people in the Soviet Union wanted most was peace.

Argue what you will about the role the USSR has played—Evil Empire or tormented giant of Asia—the Mac can certainly help bring about change and



James L. Forquer, managing director of Apple Computer Singapore, shows associate features editor Cheryl England Spencer the monitor-testing site at Apple's factory (top). Macworld UK editor Peter Worlock and senior associate reviews editor Carol Person savor London's famous weather.



the greater possibility of peace to the Soviet Union. Last fall the State Department approved the export of Motorola 68000 processors to the Eastern Bloc. So with the help of Apple Computer's Michael Spindler, Kent Edquist, and others, I have contrived to deliver the editors at PC Mir from PC tyranny through the use of Macintoshes to produce their bimonthly publication. Moreover, I've instigated an upcoming article in PC Mir that tells readers how to get started with desktop publishing in Cyrillic, Last winter I discussed desktop publication of PC Mir with my Soviet colleague Michael Volodarsky, director of Information Computer Enterprises [ICE] of the USSR subsidiary of IDG, our parent company. I was concerned—torn by my old experiences with the deadening Soviet system and by heartrending television pictures of thousands of people standing at the Brandenburg Gate of Berlin, singing, dancing. Celebrating the finish of four decades of totalitarian society. In the end, it was no contest and I plunged headlong into helping acquire Macs for the USSR.

PageMaker is being localized for Cyrillic, and Apple is expected to deliver a Cyrillic Mac for the USSR as early as May. A *Macworld*-sponsored seminar scheduled for April will help U.S. developers enter the Soviet market. The first major exposition of U.S. computers in Moscow is scheduled for *(continues)* 

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Circle 396 on reader service card.



Shigechika Takeuchi, president of Apple Computer Japan (right), and executive editor David Ushijima met in Tokyo.

July by cosponsors IDG and ICE.

There in the shadow of the Exposition of Achievements of the Soviet Economy will be Macintosh hardware and software as well as other personal computers. You could say that we are delivering technology to the Soviets that will help them repair their ravaged economy, and you may wonder whether that is something we should do. But as an observer with more than an academic knowledge of the Soviet people, I would argue that putting Macs into the hands of Soviet technocrats will accomplish what samizdat (publishing by hand—usually clandestine copies of banned books or political tracts) has only aspired to.

## **Growing Global Influence**

It may be hard to believe that in the greater scheme of things, in matters of the world, the Mac and Macworld have some role to play. But over the last year we have both grown incredibly. The Macintosh, with its ease of localization and expanding success abroad, has become much more an international computer. As for Macworld, sister publications are springing up around the world. Foreign Macworlds have been created by our parent company in Sweden, Australia, the United Kingdom, Denmark, Taiwan, and Germany. And versions are planned for Norway, Finland, Japan, France, and other countries. They do not merely license our name, but actually involve sharing editorial and staff between publications.

Three years ago I began to envision an international sharing of editorial staff, building bridges between our offices in San Francisco and the 35 countries where IDG has subsidiaries.

Most magazines offer travel perks to journalists (one of the small benefits they're given to make up for the relatively little money they derive from their profession) but I hope to offer the *Macworld* staff something more—actual working knowledge of what is happening with the Mac in foreign countries, knowledge of publishing abroad, exposure to different cultures. In turn we're welcoming the editors of foreign *Macworlds* into our offices, and initiating them into the ways of Silicon Valley.

This is not merely an attempt to win the loyalty (and longevity) of young editors, for the Macintosh has expanded greatly worldwide. In 1989 nearly 35 percent of Apple's revenues were derived outside of the United States. Strong markets and communities of product developers are appearing in other countries. People abroad are doing things with the Mac that are of interest to our readers, and we have a long tradition of writing about them.

## **An Editorial Exchange Program**

Senior editor Adrian Mello was chosen for the first exchange. Adrian traveled to Australia for three weeks in 1988 and went there again last fall. At that time, Adrian and I initiated remote network access to our AppleShare network server via Farallon's Timbuktu Remote, a setup that worked only sporadically in the first year. It was my goal to allow foreign editors to log on to our in-house network and access our stories, staff-created graphics, and E-mail.

The network capacity has grown and *Macworld* UK was the first to log (continues)



Australian Macworld editor Osmund Lind Iversen (right) shows the sights of Sydney to senior features editor Adrian Mello.



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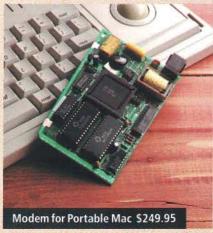
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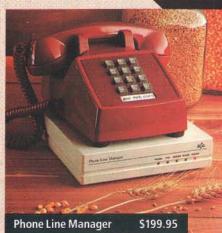
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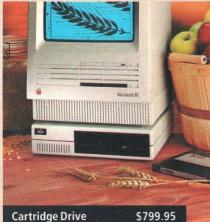


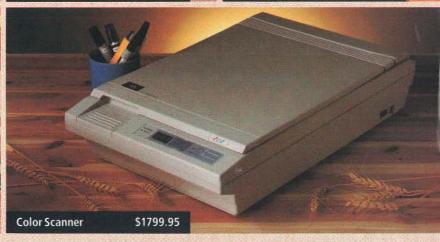
MacWorld, May 1989.











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Circle 58 on reader service card.



Editor-in-chief Jerry Borrell meets with Claris president Bill Campbell at the company's Sunnyvale, California, headquarters.

on with 9600-baud links and retrieve compressed graphics and text files. Macworld UK is actually a latecomer, the fifth Mac magazine to be launched in Great Britain and the largest Mac publication in that country, with over 33,000 readers. Our British sister publication is also the most active user of our network. Reviews editor Carol Person, assigned to work with British editor Peter Worlock, spent two weeks in January in the London offices. In April we will host a meeting of Macworld editors from around the world with the goal of sharing our electronic publishing technology on a wider basis. We await the time when the technology of image compression from companies such as Creative Circuits Corporation will allow us to send full-color images across the world just as we send half-megabyte graphics files at present.

Beyond the practical issues of communicating with international Macworld's, covering Apple Computer as it grows beyond \$5 billion in annual revenues has become a global task. Features editor Cheryl England Spencer's upcoming story on Apple's manufacturing required her to travel to Singapore to see one of the most automated plants in the world. Executive editor David Ushijima has been in Japan three times during the past year to follow the progress of Apple Computer in the Japanese market. Departments editor Deborah Branscumfluent in Swedish-traveled to Sweden in March for an extended period of work with Macworld Sweden. After France, Sweden represents the largest market for Macs in Europe.

The editors of our sister publications in foreign countries give us eyes and ears in Mac communities far bevond the reach of what we might be expected to know. The result? An extraordinary insight into uses of the Macintosh and how it will fare in international competition. And we've kept pace in the United States. We still maintain the largest editorial and design staff dedicated to covering the Mac. With over 375,000 subscribers, Macworld has grown to more than the circulation of the next two largest dedicated Mac publications combined. By the end of the year some issues will have more than 400,000 subscribers, making Macworld the fifth-largest computer magazine in the world. And as many as an additional 100,000 Mac users read our editorial material in foreign Macworld's. That's more people than read magazines such as Science, Connoisseur, and Premiere.

## Back in the USSR

All of this makes me wonder what we might be able to accomplish in a nation like the USSR with 270 million people. At the time of Leonid Brezhnev's tenure there was a joke in Moscow that went like this: "Is it possible to wrap an elephant in a newspaper?" "Yes, if Comrade Brezhnev appeared at the Presidium yesterday"—an allusion to the fact that newspapers were required to print the full text of the stifling bureaucratese that constituted political speeches in the USSR.

For centuries Russia shared a great literary tradition with European cultures: Tolstoy, Dostoyevski, Gogol, Turgenev, Chekhov, Goncharov, Sholokov, Blok, Mandelstam, Babel, Pasternak, Solzhenitsyn. Writers who have vanished from (or never appeared in) government-sanctioned bookstores. Entire bodies of literature disappeared with the Communist consolidation of power in the 1920s. (After that the press and publishing became the organ of official opinion.)

Today, in the quiet bustle of a small office in Moscow, one can imagine the whistle of a LaserWriter fan and a slight grinding sound as the rollers push another page out. In excitement, people cluster around the machine to look at the Cyrillic text. For them, and for this nation, the Macintosh is truly a revolution.



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# LETTERS

A forum for Macworld readers

## Can You Spare a Couple of Megs?

What a bunch of whiners! You will always need to upgrade computer hardware to take advantage of new and exciting technology [Letters, December 1989]. I'm surprised that these guys bought a Mac to begin with, when they were probably happy with their Speak & Spell (which, by the way, never needed an upgrade).

Hey, guys, wake up and smell the coffee. System 7 will run on everything from a Plus on up-as long as you have 2 megabytes (are you listening? 2MB) of RAM. With the cost of RAM steadily declining, what's the big deal? Is this too much to spend for IAC, outline fonts, new print architecture, database access, and so on? Five bucks says some of you are still watching black-andwhite TVs and bitching about the C-note you dropped ten years ago for that HP calculator.

G. Overton Des Moines, Iowa

## Upgrade Optional, Not Required

From all the griping about System 7 in the December Letters column, I'd swear that RAM upgrades cost thousands of dollars and that Apple is going to recall all copies of System 6 as soon as System 7 ships.

System 7 is not going



to make your SE obsolete. Turn to page 96 of the December issue and you'll see an ad for RAM at \$119 a megabyte. My Calculator DA tells me that comes to \$238 plus shipping to make your Mac ready for System 7. No, you won't get virtual memory, but you don't have it now, either, so you won't be any worse off than you were before.

I find it hard to understand why users who won't balk at spending hundreds of dollars on the latest word processor, page-layout, or illustration program suddenly march themselves off to the poorhouse when confronted with the purchase of RAM.

Take heart, genuinely penniless Mac users who can't budget a RAM upgrade. Jean-Louis Gassée is not going to slide down your chimney one night and smilingly make off with your System Folder. You can keep running System 6 and your current ap-

plications till the cows come home—or till you win the lottery.

J. Peter Alfke Tucson, Arizona

#### **Package Pollution**

Y ou should add one more parameter to your evaluation of software, namely, the level of excessive hard-plastic (not shrink-wrap) packaging. Maybe you could even use a trash can symbol for amount of waste (for example, a one-can versus a four-can product).

I have come to be appalled by the number of hard-plastic presentation shells I toss when I get a new piece of software.

This stuff is very difficult to dispose of in the environment; it can actually trap and kill many forms of wildlife, especially in marine ecosystems. Coastal birds and some mammals ingest this stuff and either have their throats cut by it or starve to death. Cardboard (continues)

## Corrections

RGB Technology charges \$720 per year for on-site service of its printers in the continental United States ("Hot Wax & Cold Ink," February 1990) and \$2000 for customers in Alaska and Hawaii.

Hey I Can Print, by R&B Software, 800/627-9778 (New Products, January 1990), is a series of printing tools for HyperCard and SuperCard.

The table "Number Processors" ("Math without Tears," January 1990) should have noted that MatLab 1.1 runs on the Mac, PC, VMS, and UNIX.

The following information should have appeared in the table "Forms Features" ("Forming Opinions," February 1990): Panorama 1.5 has been released; it can generate forms of up to 9 pages; it imports PICT and EPS graphics; and it offers dataentry constraint options.

Quality Discount Computers offers a 90-day (not a 30-day) warranty on its Mac/Apple II daisy-wheel printer (Conspicuous Consumer, February 1990).

The phone number for Mac Doctor Electronics, maker of Brainstorm memory expansion and SCSI interfaces and system upgrades ("Is Your Mac Obsolete?" February 1990), is 415/964-2131.

and paper can serve the same structural function for packaging; for example, HyperGlot uses cardboard and paper packaging for its language HyperCard stacks.

This is one industry that should be sensitive to that kind of thing.

Elliot Einzig Porter Berkeley, California

#### **Harmful Emissions**

A s an owner of a Mac SE, I have long wondered about the existence of harmful emissions beamed at me as I work. How bad are these thought to be by the medical community? And are there any reasonably priced products that effectively deal with these emissions?

Thus far, the seemingly most effective shield that I know about is the rather expensive (\$179) Eyeguard-XP (Natural Energy Works, P.O. Box 1395-C, El Cerrito, CA 94530, 415/527-6267). It's a thick leaded shield that the company claims will filter out emissions from X rays, microwaves, ultraviolet rays, positive ions, VLF, and ELF. Is this my only effective recourse? Raymond H. Rosenstock Keene, New Hampshire

While there is proof that VDTs produce emissions that are harmful, space prohibits us from going into detail here. (Please read our upcoming June issue, which will focus on this topic.) Although monitor screens and shields can cut down on emissions and glare, we know of none that can block *all* electric and magnetic fields. Ergonomic Computer Products (415/673-5757) has information on many

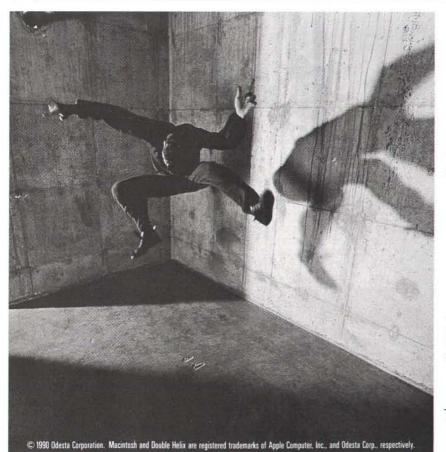
of them. Safe Computing Company (617/444-7778, 800/222-3003) makes a shielded liquid crystal display monitor that it claims emits no electric or magnetic fields. The company also makes a hand-held meter to measure magnetic radiation from computers. Other resources for information on VDT-related radiation studies include the bimonthly newsletter VDT News (212/517-2802) and the Center for Office Technology (212/560-1298), an association of industry trade groups and computer manufacturers.-Ed.

#### **Mac Font Formats**

want to clarify two items mentioned in your editorial [Commentary, December 1989] that could be subject to misinterpretation.

Regarding Agfa Compugraphic's position concerning font formats, we intend to support the major font formats in the marketplace: Hewlett-Packard's PCL, Adobe's PostScript, and Apple's Royal. However, we have made no such commitment to manufacture a QuickDraw imagesetter. This can be a confusing issue as it relates to the difference between font formats and page-description languages.

I also want to clarify my comments regarding HP and IBM. We are working with HP to address the significant office-publishing market with our Intellifont font-scaling technology and HP's PCL printer line. We have also worked closely with HP to bring to market a PCL-based imagesetter and font utility, Type Director. The point is, IBM—not (continues)



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Apple Business, November 1989

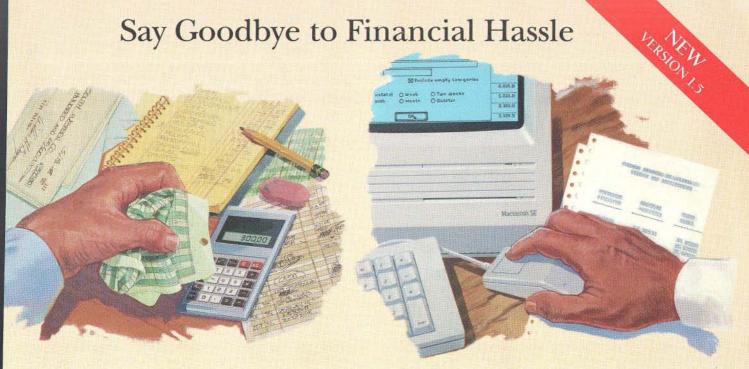
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Quicken is available at most computer and software stores. Hewlett-Packard—could be the potential loser as a result of the Microsoft-Apple alliance, because Apple can now compete on a more equal footing with IBM PCs. Ken Draeger Agfa Compugraphic Wilmington, Massachusetts

## 90 Days Is Enough

negarding "Apple Plays" Robber Baron" [Conspicuous Consumer. December 1989]: A 1-year warranty is something we Mac consumers don't need but are going to have to pay for. Lemon hardware will crap out within 3 months, and hardware that holds up for 3 months is going to last at least 9 more. I know there are exceptions. But thanks to all the uproar, Apple will have a legitimate excuse for charging a dollar for a dime's worth of additional service. I vote for Apple to continue good quality control, 90-day warranties, *and* the lower prices.

Your article says Apple can make money off defective merchandise by getting a 12-month warranty from another manufacturer, passing that manufacturer's merchandise on to the consumer with only a 3-month warranty. If Apple does indeed do this, consumers will eventually go directly to those manufacturers, cutting Apple out altogether. Apple, however, has not gotten where it has by adhering to shortsighted marketing practices. Right, Apple?

Joe A. Dale Waco, Texas

## **Quality, Not Quantity**

Y our December Conspicuous Consumer column continues the recent trend of Apple bashing in your publication. From experience, I've learned that the length of a product's warranty has remarkably little correlation to the product's quality. Reliability is what I want and what I've gotten from Apple products and, with a few exceptions, what I've not gotten from third-party products.

Have there been problems? Certainly. As your column pointed out, the original Mac and Mac Plus power supplies had problems. Hard disks have been a more recent problem. A few weeks ago, I had an 80MB hard disk fail. The "inadequate" 90-day warranty on the Mac Ilcx had expired, but of course I had to get the disk repaired. How much did the repair cost? Nothing. How long did it

take? Including "shipping" time, about 45 minutes. Not bad for off-warranty service. Kenneth Good Ann Arbor, Michigan

## **1MB** Is Not Enough

II aving recently upgraded from a Mac Plus to a IIci, I've encountered numerous conversion problems, including software incompatibility, problems with peripheral interfacing, unkept delivery commitments, and-most irritating—the discovery that the IIci requires 2MB of RAM to run color properly. My dealer had just returned from an Apple-sponsored seminar for educating dealers on the IIci, where the Apple representative assured everyone that the machine would work perfectly with 1MB. I called Apple to com-(continues)



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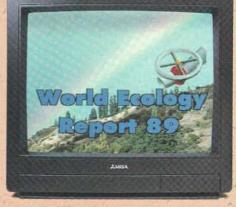
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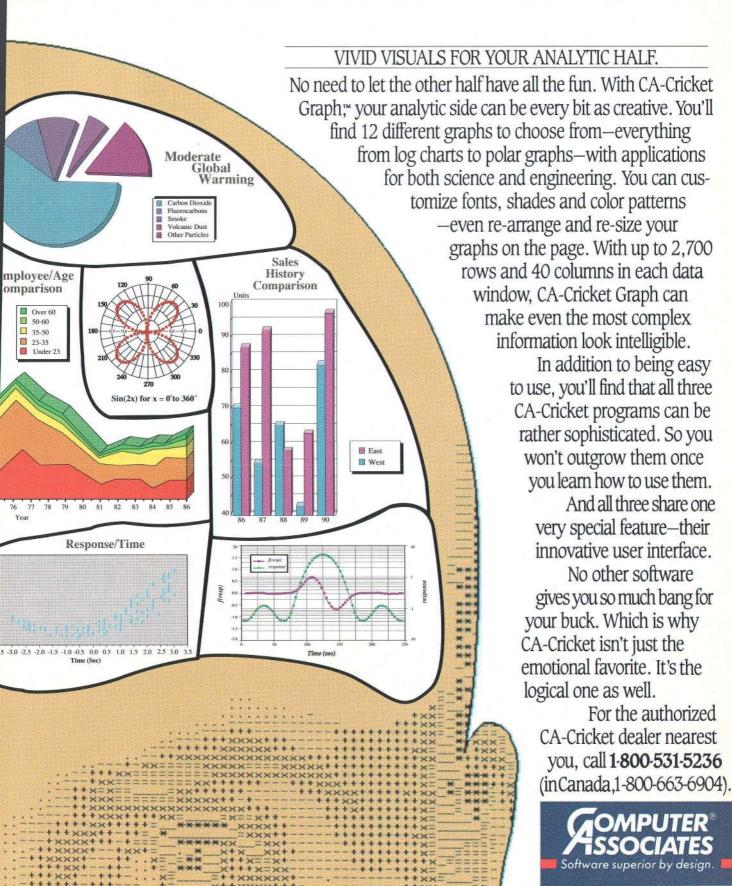


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# CA-Cricket Appeals To Any



# one With Half A Brain.



Circle 510 on reader service card

plain, but received, predictably, little sympathy, no support, and no admission of guilt.

I asked my dealer to order me three additional 1MB SIMM chips from Apple. Of course, they're back-ordered. I've been waiting six weeks and the best delivery estimate Apple can give my dealer is "maybe this month." Michael Darling Ossining, New York

## **Erasing Some Black Marks**

A fter reading your December review of the Ricoh PC Laser 6000-PS printer (our best-selling laser), we were puzzled by your statement that replacing the toner can be a messy job. Not one customer has ever complained about having to clean up a mess. We've used several alongside our Apple Laser-

Writers on a network and found them no messier than the Apples.

You follow the same process to release the toner into the work tray as you do with the Apple and other Canon engine–based lasers. The only difference is that you have to hold the cartridge in place, and then discard it when finished, as opposed to leaving it in the machine.

He next complains that you have to get down on your knees to read the display panel. Why would you have to do this, when, if the printer is sitting on your desk, you're already at an acceptable eye level with the display? He also says that the legend for the control panel is located away from the panel itself, and you can't see one while looking at the

other. Not true. The control panel legend is visible right on the control panel as it should be.

We feel sorry for those readers who, based on perhaps well-meaning reviewer comments, spent hundreds more for less performance. Steve Folkestad Mac Friends

## In Sync with MultiFinder

Portland, Oregon

In your December review of Synchronicity, our personal strategy tool, the reviewer claimed that you cannot use the MultiFinder icon while the program is running. This is not true—Synchronicity is (and always has been) fully compatible with MultiFinder. I think what the author was trying to point out was that, due to the full-bleed art on the screen, we

opted to keep the Multi-Finder icon invisible while the program is being used. But the button is still in position, and it can be clicked to switch between applications, including Synchronicity, at will.

Paul O'Brien Visionary Software Portland, Oregon

### **Acius Online**

he CompuServe Information Service (CIS) address listed in Tony Oppenheim's article "Insights on 4th Dimension 2.0" (January 1990) was recently changed. To access the Acius forum on CompuServe, just type Go Acius from the main menu.

The Acius forum now provides multiple sections dealing with various 4th Dimension topics—such as (continues)

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Robert Cullen, Home Office Computing

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technical and customer support—as well as an exclusive developer area. The upload areas feature many examples and external procedures for enhancing 4th Dimension databases.

Ron Dell'Aquila Acius Cupertino, California

## **DiskLock Encrypts**

enjoyed reading Cheryl England Spencer's article on data security in the January 1990 issue of *Macworld* ["Special Report: Data Safety"]. However, the chart on page 145 was inaccurate. It showed that DiskLock, published by Fifth Generation Systems, does not provide data encryption.

As stated in the article, DiskLock uses a proprietary encryption system to encrypt fields, folders, and applications. Additionally, it encrypts subfolders within a folder, overwrites the original file (so that file-recovery programs cannot get data you thought was securely locked), and optionally reencrypts all decrypted files at shutdown time.

David Shayer Fifth Generation Systems San Carlos, California

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Dan Gookin, ComputorEdge Magazine, March 10, 1989.

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Laurie Wigham, Publish!, August 1989.

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Robert Art Morgan, ComputorEdge Magazine, June 30, 1989.

Carlos Martinez, MacUser, July 1989.

DataPros Microcomputer Lab staff, DataPro Research Letter, April 1989.

Tom Thompson, BYTE, June 1989

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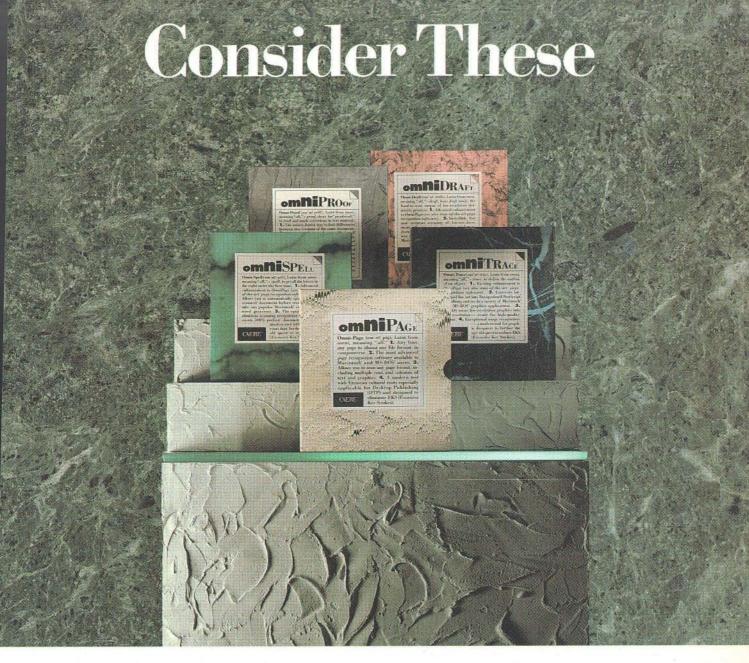
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\*Excessive Key Strokes (EKS) has been known to cause knee quivers and thumb spasms in data entry personnel, engineers and graphic designers who work with computers.

\*\*OCR is an abbreviation used by industry experts for optical character recognition, an important component of page recognition.





Illustration created in Swivel 3D by Joe Sparks.

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# ART BEAT

## by Deborah Branscum

This column examines the tools and the talent behind Macworld's graphics and discusses the techniques that make them possible

Artists: Macworld designer Arne Hurty created the dramatic cover image, referring to gray-scale software, based on a concept by art director Joanne Hoffman.

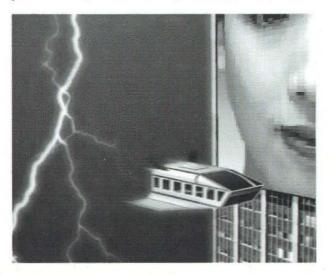
Tools: The hardware included a Macintosh IIcx, a Radius Color Display System with a Radius Quick-Color Graphics Accelerator, 8MB of RAM, a 100MB external SuperMac DataFrame hard disk, a Siemens ST800 gray-scale scanner, and a Barneyscan slide scanner. The software used was Adobe Photoshop, Aldus FreeHand, and Capture from Mainstay.

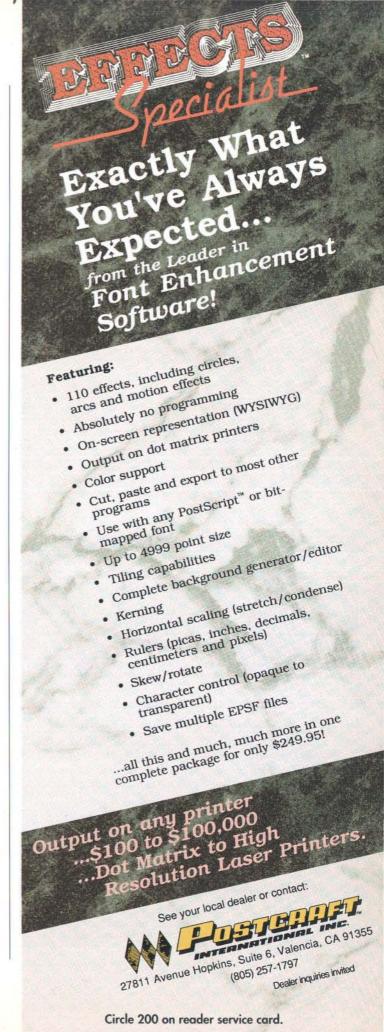
**How It Was Done:** Hurty used four transparencies from a photo service, an illustra-

tion in FreeHand, and typeset Japanese text to create a cover image that conjures up the illusion of a *Blade Runner*–like future.

To get started, Hurty used the Barneyscan scanner to scan in two 35mm slides of buildings as TIFF files that were placed into a Photoshop file. Too small as they were, Hurty duplicated both buildings to double their width. Next he selected the background of the Photoshop file, then copied and pasted the lightning (which had been scanned in earlier) inside the background.

Art director Hoffman wanted to establish a low-resolution look for the face used on the cover. Hurty opened the scanned image in Photoshop and sampled down the image to reduce its total number of pixels. Then he resampled it to a larger size using the near-(continues)





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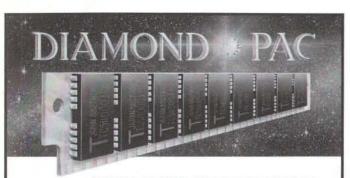
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est neighbor interpolation command under the Edit and Preferences menus in Photoshop. That interpolation creates groups of four or more pixels that are the same color, resulting in a low-resolution look from what is actually a high-resolution image.

Because Photoshop skews an image but doesn't offer true perspective, Hurty was forced to compress the face vertically in tiny increments. "The hardest part of creating the cover was producing the effect of perspective," says Hurty. He compressed the face from right to left, from least distortion to most distortion, using the Stretch command under the Effects and Image menus. Then he pasted the face onto the building on the right. Hurty followed the same process for the Japanese text, which was set at a service bureau and then scanned in with the Siemens device. (The kanji reads Macworld phonetically.)

For both the face and text Hurty selected the Fringe command from the Select menu to create a 1pixel-wide black outline around the elements. He also added drop shadows. A graduated fill was also used with the text, and texture was placed behind the kanji by selecting the Noise Filter from the Image menu. Hurty blurred the texture with the Blur command, also from the Image menu, and got softer edges by selecting Feather from the Select menu.

The designer created the cover's spaceship in two hours with Aldus FreeHand, then set the program to best-possible screen resolution by selecting Better Display in the Document Setup dialog box. He captured the illustration and saved it as a PICT file using a utility called Cap-

ture. Then the bitmapped image was placed in the Photoshop file and resized. Hurty selected the spaceship and added a Motion Blur filter for a motion effect.

Several other details demanded attention. In doubling the high rise on the right, Hurty also duplicated a shadow; he eliminated it by copying and pasting a pristine panel from the building. And the background lightning was extended so it would bleed off the top of the cover. Hurty used Photoshop's brush tool in Lighten Only mode.

Blotches in the background were a special challenge. Initially Hurty tried to smooth out the blotches by using the eyedropper tool. That didn't work, so Hurty selected the background using the magic wand and lasso tools from the tools palette. Then he created a radial fill using the blend tool, with the foreground color set at 65 percent gray and the background set at 100 percent black. He worked from the center to create a starburstlike effect. Then Hurty applied the Noise Filter to the entire background. "The Noise Filter breaks up the gradation evenly and helps avoid banding," said the designer. "Then I applied the Gaussian Blur filter to further smooth out the background."

The completed image took about 33 hours to create (including stuffing the file and sending it out for comps). More than 8MB in size, the image was printed at a resolution of 142 pixels per inch. The cover was digitally separated using Photoshop and output on an Afga Compugraphic 9600S. Although simple black-andwhite printing could have been used, four-color separations were chosen because they create richer blacks. Beyond Reality.

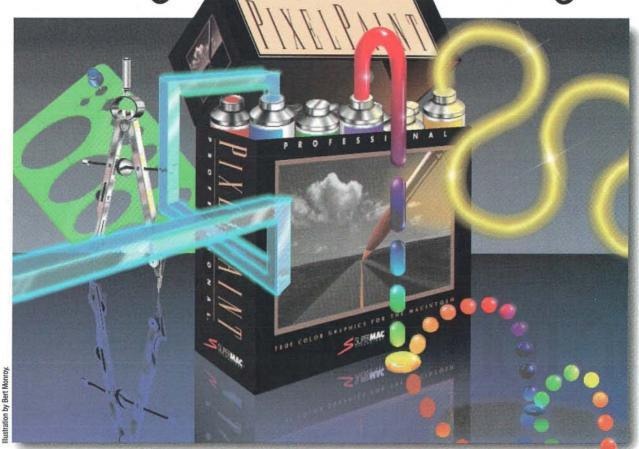


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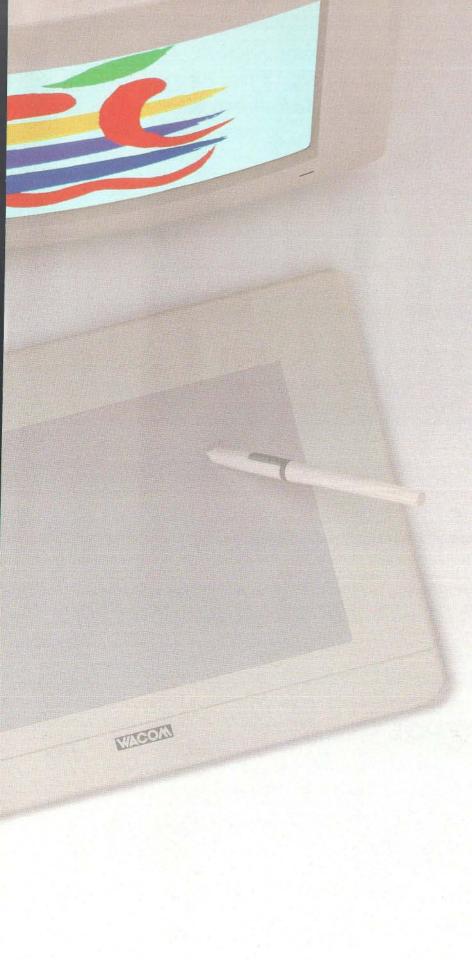
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## Out on a Sim

## EXPLORING THE NATURE OF SIMULATION VERSUS REALITY

BY STEVEN LEVY

like to think that it was something more than idleness that recently led me to lock myself in a bedroom for 14 consecutive hours, interacting with a software program called SimCity. A worried human being pounded on the door—"Are you

all right in there? Are you all right?" but I must admit that human beings of the corporeal persuasion were the farthest thing from my mind.

Instead, I was concerned about, well, pseudo-human beings. Little faux creatures that my screen didn't even display, but only implied. I could see evidence of their existence, though, in Lower Gomorrah, the city I controlled. These virtual people, called Sims, moved into houses and often upgraded them to nicer homes. Sometimes, when the neighborhood got too crowded, they let the places go to seed. They drove around in little cars that got stuck in little traffic jams, at which time tiny helicopters making not-so-tiny chopping noises hovered overhead, announcing gridlock. The Sims even attended football games in the stadium they had demanded for this burgeoning burg-the games lasted about five seconds (Note to NFL: hire Sim referees), and then the Sims would jump into their cars and zip over to another traffic jam. It was up to me, the city planner who had omnipotent control over zoning, budgeting, tax rates, and municipal construction in Lower Gomorrah, to keep the Sims happy. Otherwise they'd move out, and my personal metropolis would no longer thrive.

Anyway, that's the scenario of



Some call him an artist, but SimCity creator Will Wright demurs.

SimCity, a computer game you've probably heard about: it has sold lots of copies, and last December it won the highest honor on earth, inclusion in the *Macworld* Game Hall of Fame. But what brings me to address it at this late date is a mental obsession I've been grappling with lately, one that is proving as compelling a passion as the one I indulged in my SimCity binge.

### **Accepting No Substitutes**

The obsession deals with the nature of computer simulation itself. Everything boils down to this: When I was running Lower Gomorrah, something

that looked like a city and felt like a city, was I really manipulating anything that bore formal resemblance to a city? I hear that supposedly legitimate city planners are tinkering with SimCity; it's being used in college courses as an educational modeling tool. Is this

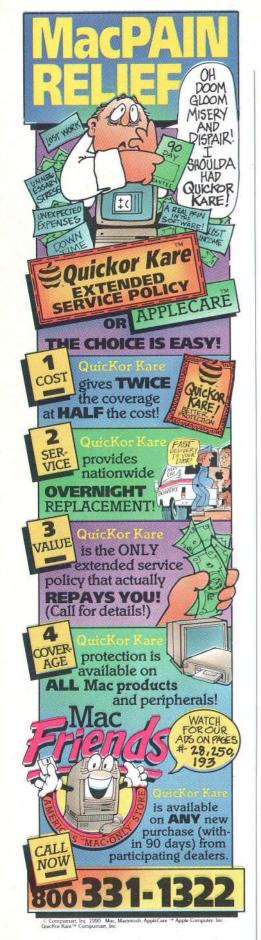
a valid practice, or are these folks tricked by an illusion? How relevant is the imitation to the real thing?

Obviously, an imitation of a thing is not the same as the thing itself. It's a metaphor, something that emphasizes a particular similarity of one aspect of the original to the object in question. When you compare a colleague to a pig, probably you're referring to that person's undisguised eagerness to sate various hungers, or perhaps an unfortunate lack of cleanliness. Chances are you're not implying that

the person walks on all fours.

But it is the nature of computer simulation to generate a fuzziness at the edge of metaphor. If we can extract some nugget of validity from using SimCity—if it has any value at all to people thinking about cities and zoning—how can we know how *much* it applies? And how do we know when the metaphor does not apply at all?

We need to understand this problem in order to make sense of a new breed of simulation, one that attempts to give us a political understanding of an aspect of the world. Hidden Agenda, another terrific Mac Game (continues)



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Hall of Famer released last year, puts the user in the Presidential Palace of Chimerica, a virtual country in Central America. As the new Presidente, the user is forced to balance the demands of representatives of competing factions. There are threats from the left and from the right, and all too often the user will fail to keep the dogs of war at bay. The horrified user may be the victim of a coup, or assassinated. Or the user may be shocked to find him- or herself a survivor, but one in charge of a soulless, overcompromised nation. In any case, the intent is to give the user the impression that Central American reality is similar to the reality of Hidden Agenda. If not, the learning experience is misleading, perhaps even intentionally. Simulations of this nature, after all, hold potential for insidious propagandizing.

It's not an idle pursuit to wonder about the relationship of simulation to reality. Simulations of this sort (one hopes more sophisticated) are run on government computers to help determine national policy on big issues like national defense and budgeting. So we have an interest in finding out the relevancy of such simulations, and their potential for transmitting bias on behalf of the designer.

#### Yeah, but Is It Art?

To shed some light on this, I visited Jim Gasperini in his New York City apartment; he's the guy who, along with Trans Fiction Systems, designed Hidden Agenda. He assured me that he had not stacked the deck to support a particular political bent. As evidence he claims that the game has been attacked from people on both ends of the political spectrum: leftists complain that the game is too pragmatist, righties think Gasperini is a pinko. But he acknowledged that there is no way he could create a simulation free of any of his biases. After some discussion he admitted that his view of the political situation was indeed reflected in Hidden Agenda: he believes Central America is a complex conundrum where compromise is inevitable, and so it is in the game.

Of course, in order to endow the simulation with authenticity, Gasperini had to learn a lot about the subject. Ultimately, he had to winnow out

some of the complexities: out went various ethnic tensions, and any aspects of Chimerica's relations to its neighbors. Meanwhile, he kept concepts like land reform, death squads, and relations to the superpowers. "You strive to maintain verisimilitude, but you don't want to sacrifice comprehensibility," Gasperini explains.

Now hard at work writing Perestroika, a simulation of an Eastern European country, Gasperini made an interesting claim. Creating simulations-choosing which aspects are essential to include—is an art form, he said. Novels are a form of simulation, using paper. Movies are simulations that use images. Computer simulations are simply a more interactive form of narrative. Well, I asked him, what about SimCity, a simulation that has no pretense to narrative, but which allows you some control over a silicon organism called a city? Is its creator, Will Wright, also an artist? "Will doesn't think of himself as an artist," said Gasperini. "I'm trying to convince him he is."

#### The Wright Stuff

I figured out that I should ask Will Wright for myself, so I ventured to the programmer's study, in his Berkeley, California, home. Like Gasperini, Wright does not claim that the prodigious research that went into his particular simulation—he read 50 books on city planning-means that one can extrapolate too much from SimCity. "I wouldn't want to predict a real city with it," he says. Yet he notes with some pride that city planners have embraced the game as a tool for understanding cities, and that Maxis Software has published a teacher's guide to the program.

In doing simulations like SimCity, Wright sees himself as a popularizer of otherwise arcane subjects. "SimCity has been more educational for me than for the users," he says. "I guess I'm more of a synthesizer [than an artist]."

We talked for a while about the nature of simulation and agreed that after a certain point something like SimCity has a life of its own. It is a city—just not a real one. And that is at the heart of my interest in the nature (continues)

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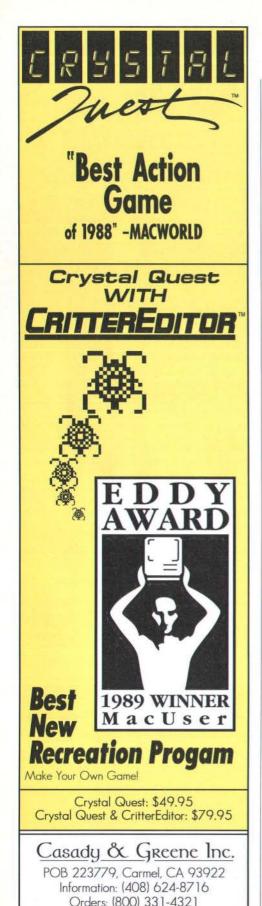
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of simulations. Not what they profess to address—those implicit claims to educational value or eye-opening exposure to some hitherto foreign point of view—but the separate realities they generate. Simulations are real things, in and of themselves.

And though simulations are not identical to the things they simulate, they can produce behavior that is not merely similar to things in the real world, but identical. For instance, Craig Reynolds, a graphics programmer at the Symbolics Company, has created a simulation using boids, little birdlike constructs. After much observation of flying birds in formation, he surmised certain rules for flocking, then programmed his boids to follow those rules. And without being specifically programmed to do so, the boids flew in convincing formation! Scientists studying the phenomenon now say that Reynolds's simulation does not merely imitate the behavior of real birds-in a genuine sense, they are actually flocking.

Since "real" behavior can come from simulation, then simulations are indeed objects worthy of examination; lessons can be drawn from them. Whether those lessons apply to other objects—"real" ones, if you will—can only be determined by experimentation. Best of all, simulations can generate insights that might one day be verified as valuable knowledge.

### **Lives of a Cellular Automaton**

For support of this (not particularly original) thesis I invoke a class of simulations known as cellular automata (CA). These are simple mathematical constructs with deceptive significance. Most commonly, they begin with a checkerboard-like grid laid upon the "world." Each square is called a cell, and each cell is assigned a given state. Often these are limited to two possible states, on or off. The simulation begins by going to the next generation: depending on the state of its various neighbors, a cell may or may not change its state in this new configuration. (This is determined by a set of rules drawn up beforehand.)

The best known CA simulation is one devised by mathematician John Conway, called Life. Although the rules are insanely simple, the behavior of the cells once the generations turn is tremendously, spellbindingly complex. Some scientists, notably Stephen Wolfram (known to some Mac users as the maestro of Mathematica), argue that this characteristic of CAs points to a profound physical understanding of the nature of the complexity in the Universe itself. More daringly, a brilliant scientist named Ed Fredkin, who once headed MIT's prestigious Project Mac artificial intelligence lab, has postulated in all seriousness that our universe, the biggest of all possible imaginable enchiladas, is itself a giant cellular automaton-a simulation.

(Incidentally, there is a wonderful set of computer programs published by Autodesk called Rudy Rucker's Cellular Automata. Tragically, Autodesk offers these marvels only in the MS-

Simulations can produce behavior identical to that of the real world

DOS format, and the program is useless to Mac owners.)

Are we getting far afield here? No-this leads to the ultimate justification for my SimCity binge. SimCity, it seems, shares many features of a deeply interesting cellular automaton. The various zones of the city adjust their behavior partially as a consequence of the state of their neighbors. Just as CAs can give us clues to the nature of behavior, so can SimCity reveal to us some of the hidden agendas, so to speak, of cities. When I asked Will Wright whether SimCity had uncovered any such aspects, he said, ves. there was one thing in particular that routinely occurred in the simulation, even though it had never been programmed into it. This was the deterioration of some inner-city areas when they became congested or surrounded by an inhospitable industrial area. Slummification. Just as in real cities, there was a principle that was triggered when conditions reached a certain point.

(continues)

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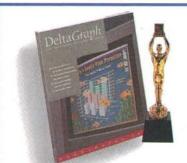
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ı		Fox Software 30 day MBG
П	5572	FoxBASE II/Mac 2.0 295.
ı		FoxBASE+/Mac Runtime 2.0 179.
Н	4844	
П	5579	FoxBASE+/Multi-User Runtime 295.
ı		Individual Software
L	4720	101 Macros for Excel 1.5
н	0.0000000000000000000000000000000000000	Informix
ı	4955	Wingz 1.1 249.
ı	<b>*</b>	Wingz 1.1
ı	2425	Quicken 1.5
ı		
ı	2613	Insight OneWrite 1.0 85.
ı	5207	atOnce! 1.0 285.
ı	2609	Insight Expert A/P 2.02 395.
ı	2610	Insight Expert A/R 2.2 395.
ı	2611	Insight Expert G/L 2.1 395.
ı	2612	Insight Expert Inventory 1.01 395.
ı	5643	Insight Expert Payroll 1.0 395.
ı	2614	Insight Expert Time Billing 2.01 395.
	2608	FrontDesk Multi-User (single node) 59.
	6372	FrontDesk Multi-User (1-3 nodes) 134.
	6373	
	7	Lundeen & Assoc 60 day MBG
	2684	WorksPlus Spell 2.0A 56.
		MECA 60 day MBG
	2796	Managing Your Money 3.0 124.
	7	Microlytics 60 day MBG
	2733	WordFinder 2.0
	4870	
,	7	Microsoft 30 day MBG
	2885	
	2866	
	2884	Works 2.0 185.
	4969	Word 4.0
	2865	Excel 2.2 249.
	6500	MS Excel Money Manager Book
		(282 pages, includes disk) 25.
	5454	The Microsoft Office
		(includes Excel 2.2, Word 4.0,
		PowerPoint 2.01, and Mail 2.0) 529.
	6382	The Microsoft Office (CD-ROM) 599.
	7	Monogram 30 day MBG
	7	Dollars & Sense 5.0 81. k New Horizons 30 day MBG
rtile	6262	WordMaker 1.0.1 65.



Layered ... 30 day MBG at Once! 1.01–1990 MacUser Editors' Choice Award for Best Accounting Package. "Superbintegrated GL, AR, AP, and payroll system for small businesses. Automatic posting routines, password security, custom report writer" \$285.

## feature the Eddies.



DeltaPoint ... 60 day MBG

DeltaGraph 1.0—1990 MacUser Editors' Choice

Award for Best Presentation Product. A charting

package with the flexibility and power to

create captivating charts and dramatic

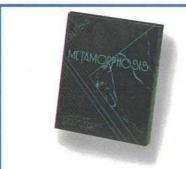
graphics, all in one program ......\$99.

4	Niles & Associates 30 day MBG
	EndLink 1.0 58.
4602	EndNote 1.2.1 75
5101	Grant Manager 1.75
	Nolo Press 60 day MBG
4228	For the Record 1.03 28.
	WillMaker 3.0
	Odesta 30 day MBG
3014	GeoQuery 1.01
5621	
6468	
7	Paracomp
4664	Milo 1.0
	Paragon Concepts 30 day MBG
	Nisus 2.03
*	Preferred Publishers 30 day MBG
	Vantage 1.5 52.
4780	DAtabase 1.5 68.
yl.	ProVUE 60 day MBG
4582	Panorama 1.5 249.
*	Reference Software 30 day MBG
	Grammatik Mac 1.0 52.
	Satori
3320	BulkMailer 3.25 75.
3321	BulkMailer Plus 3.25 179.
	Components G/L
6109	Components A/R
The same of	Sensible Software 30 day MBG
3375	Sensible Grammar 1.5.5 53.
4692	Bookends 1.1.7 53.
7	Softstream Int'l., Inc 60 day MBG
5439	Endeavour Planner 1.0 95.
	SoftView
3470	MacInTax 1989 1040 65.
6430	MacInTax & Quicken Bundle 95.
6496	MacInTax 1989 Professional 1040. 359.
3473	Taxview Pro. Planner 1989 215.
6497	California State 1989 56.
6495	Massachusetts State 1989 56.
6498	New York State 1989 56.

	ditional States available
	IL, NJ, OH, VA) each \$56.
	vivor Software 30 day MBG
6097 Invo	oiclt
3289 Mag	cMoney 3.5 59.
*Syr	mantec 30 day MBG
	re II 2.01 special 239.
*Syr	nmetry 30 day MBG
4504 Acta	a Advantage 1.0 64.
6069 Key	Plan 199.
<b>★Syr</b>	nergy 30 day MBG
3129 Kale	eidaGraph 2.0 145.
TEN	Npoint0
4638 Foc	al Point II
*Tim	neslips 30 day MBG
(fori	merly North Edge Software)
2986 Tim	eslips III 1.1
★T/IV	laker 30 day MBG
3639 Writ	eNow 2.0
★ Wo	rdPerfect 60 day MBG
	rdPerfect Mac 1.0.3 229.
*Wo	rking Software 30 day MBG
3790 Loo	kup 2.0
	dswell 2.0
3792 Spe	ellswell 2.2 44.
4699 Qui	ckLetter 1.02 72.
_	DARWICE & DECICN

## **GRAPHICS & DESIGN**

	AAPPS
6509	MicroTV
	Adobe Systems
5750	Adobe Type Manager 56.
6053	Adobe Plus Pack 109.
6156	Adobe ATM/Plus Pack special 159.
1137	Adobe Illustrator '88 1.9 (w/ATM) 279.
1138	Collector's Edition I (Symbols, etc.) 79.
4816	Collector's Edition II (Patterns, etc.). 129.
5606	TrueForm Fill-Out 2.0 169.
5605	TrueForm 2.0



Altsys

Metamorphosis—A powerful utility that quickly converts your PostScript fonts into outline formats editable in programs like Fontographer, Aldus FreeHand, Adobe Illustrator, TypeStyler, and Quark XPress..........\$149.

5001	StreamLine 1.0 \$229.
1142	Publishing Pack 1: Newsletters 229.
4565	Pub. Pack 2: Forms and Schedules 279.
4566	Publishing Pack 3: Presentations . 279.
	MacConnection carries the entire
	Adobe Type Library volumes 1-122 . call
4030	6 Optima
4092	9 ITC Garamond 125.
4094	13 Helvetica Light/Black 125.
4093	14 Helvetica Condensed 239.
4041	20 Goudy Old Style 125.
4091	34 Aachen/Roman/Revue 125.



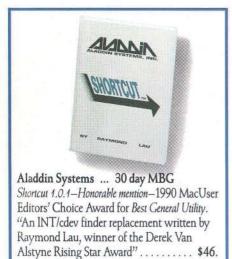
Kennect Technology ... 30 day MBG
Drive 2.4 & Rapport—Honorable mention—1990
MacUser Editors' Choice Award for Best
Storage System. "Together they can cram 2.4
Megs' and 1.2 Megs' of data into high- and
double-density drives respectively .... \$329.

n n	Aldus 30 day MBG
4751	Persuasion 2.0 329.
1330	Freehand 2.02
1331	PageMaker 3.02 379.
6149	PageMaker Color Extension 135.
	Altsys
1194	FONTastic Plus 2.02 51.
5425	Art Importer 2.0 89.
6499	Metamorphosis
1195	Fontographer 3.0 249.
1	Antic Software 30 day MBG
5756	FlexForm Bus. Templates   special 45.
5760	FlexForm Bus. Templates II special 45.
	Bitstream
	MacFontware Typeface Packages
5970	9 Futura Medium 89.
5976	11 Letter Gothic (12 Pitch) 89.
5974	15 ITC Garamond 89.
5975	16 ITC Souvenir 89.
5969	18 Bitstream Charter 89.
5973	19 ITC Galliard 89.
5971	20 Headlines 1 89.
5972	21 Headlines 2 89.
5968	23 Baskerville 89.
5977	27 News Gothic 89.
	Bright Star Technology
3962	HyperAnimator 1.5
6093	Interface 1.0 249.

150C

MacConnection

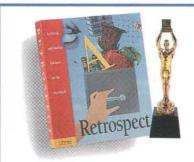
## Products that are



**Broderbund Software** 

	Print Snop 1.3.1
6281	TypeStyler 1.0
7	Casady & Greene 60 day MBG
	MacConnection carries the entire line
	of Casady & Greene fonts.
	Volumes 1-22 each 46.
4838	Quill Pack (Vol. 8 & 20) 89.
4836	Headline Pack (Vol. 10-12) 125.
4837	Modern Pack (Vol. 7, 14-18)159.
4834	Distinctive Pack (Vol. 8, 19-22) 159.
4833	Classic Pack (Vol. 3-6, & 13) 159.
1575	Fluent Fonts 2.0
13/5	
4400	Claris
1123	MacPaint II 2.0
4815	
1117	MacDraw II 1.1
5911	MacDraw II & MacWrite II Bundle . 369.
4814	Claris CAD 1.0 595.
	Computer Associates/Cricket
1668	Cricket Graph 1.3 125.
1670	
	Custom Applications 30 day MBG
6517	Freedom of Press 2.1A 259.
7	DeltaPoint 60 day MBG
6095	DeltaGraph 1.0
7	Deneba Software 30 day MBG
6365	
1769	Canvas 2.1
7	DreamMaker 30 day MBG
1088	MacGallery (MacPaint format) 27.
1840	
1841	Cliptures: Business 2 69.
	Dubl-Click Software
	World-Class LaserType Vol. 1-9 each 42.
3972	World-Class Fonts! Originals 42.
3973	World-Class Fonts! Stylish 42.
3974	World-Class Fonts! Giants 42.
5131	World-Class Fonts! Triples 42.
3964	WetPaint Classic Clip-Art (1 & 2) 42.
3965	WetPaint For Publishing (3 & 4) 42.
3966	WetPaint Animal Kingdom (5 & 6) 42.
3967	WetPaint Special Occasions (7 & 8) 42.
3968	WetPaint Printer's Helper (9 & 10) 42.
3969	WetPaint Industrial Revol. (11 & 12) 42.
3970	WetPaint Old Earth Almanac (13 & 14) 42.
3971	WetPaint Island Life (15 & 16) 42.
1940	WetPaint All the People (17 & 18) 42.

*	Electronic Arts 30 day MBG
5289	Studio/1 1.0
4315	Studio/8 1.0
7	Emerald City 30 day MBG
6098	TypeAlign for ATM 1.0 60.
5168	Smart Art I 1.0 84.
5602	Smart Art II 1.0 84.
5603	Smart Art III 1.0
*	r Enabling Technologies 30 day MBG
1871	Pro3D 1.2
	Clip 3D (8 clip-art pkgs.) each 57
7	Farallon Computing 30 day MBG
4684	ScreenRecorder 1.0 125.
2199	MacRecorder 2.0 159
1	Foundation Publishing 60 day MBG
2385	Comic People
2384	Comic Strip Factory 1.6 38
	Generic Software 60 day MBG
4319	Generic CADD Level 1 1.1 84
	Good Software 30 day MBG
	NuPaint 1.0.4 special 69.
	Graphsoft 30 day MBG
6502	Blueprint 1.0 339
4993	MiniCad + 2.0V4 519.



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4952	Videovvorks II HyperCard Driver 1.2 \$64.
4954	VideoWorks II Accel. 1.1 special 99.
6159	MacroMind Accelerator 125.
5087	MacroMind Director 1.01 445.
*	MicroMaps 30 day MBG
5516	MacAtlas (Paint version) 45.
5514	MacAtlas (EPSF version) 105.
5513	
	MacAtlas (Professional version) 105.
5515	MacAtlas Presentation Pack 105.
	Microsoft 30 day MBG
2878	PowerPoint 2.01 249.
	Mindscape
5768	ZING 1.0
	Paracomp
4597	Swivel 3D 1.1 299.
5028	ModelShop 1.0
*	Preferred Publishers 30 day MBG
	Exposure 1.1
0,0,	Quark
4621	QuarkStyle 1.0 call
3330	Quark XPress 2.12 call
0200	rSilicon Beach 60 day MBG
2504	Cilican Descrit d
3504	Silicon Press 1.1
	SuperPaint 2.0 125.
3980	Digital Darkroom 1.1 249.
3507	Super3D 2.0
7	Softstream Int'l., Inc 60 day MBG
4996	UltraSpec 1.0 95.
	Solutions Int'l 60 day MBG
3446	The Curator 1.05 72.
7	Springboard 30 day MBG
3530	Certificate Maker 2.0 22.
	Certificate Library 18.
4497	Top Honors 1.01 59.
4500	
	rStrategic Mapping 30 day MBG
6511	
100	
6518	MapMaker 4.0 289.
	SuperMac Software 60 day MBG
3380	PixelPaint 2.0 225.
5625	PixelPaint Professional 1.0 389.
7	rTimeworks 30 day MBG
5908	Publish-it! 1.1.1
7	rT/Maker 30 day MBG
3632	ClickArt Business Images 32.
3633	ClickArt Christian Images 39.
3635	EPS Illustrations 82.
	EPS Business Art 82.
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Microsoft ... 30 day MBG

Excel 2.2—Honorable mention—1990 MacUser
Editors' Choice Award for Best Spreadsheet.
"Enhanced interface, which adds interapplication communication with Mail 2.0"—Honorable mention (Best Communication Product) .... \$249.

## tried, true, and steady.

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## **PROGRAMMING & HYPERMEDIA**

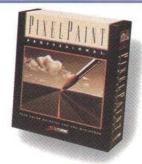
7	Antic Software 30 day MBG
6100	HOT-SPOT 42.
	Apple Computer
1118	HyperCard 1.2.2 42.
	Bantam Publishing
	Complete HyperCard Handbook 22.
7	Beacon Technology 30 day MBG
6426	Gems of The Word 1.0 25.
4967	HyperBible (King James) 1.0 145.
4968	HyperBible (New International) 1.0 175.
	Borland International
1511	Turbo Pascal 1.1 68.
1512	Turbo Pascal Tutor 1.0 46.
	Broderbund Software
5237	Whole Earth Catalog (CD-ROM) 89.
7	Digitalk 60 day MBG
5166	SmallTalk/V Mac 1.1 125.



### SoftView

MacInTax 1989 1040—1990 MacUser Editors' Choice Award for Best Personal Finance Package. "The most popular tax package for the Macintosh. SoftView offers an electronic filing service for fax and disk submissions"... \$65.

4	DreamMaker 30 day MBG
4115	MacGallery (HyperCard format) 27.
	r Emerald City 30 day MBG LaserTalk 1.0149.
	Hyperpress Publishing
4233	Icon Factory 1.0 29.
5089	Script Library 1.0 29.
6501	StepAhead 1.0 57.
	ICOM Simulations
5681	HyperTMON 1.0 59.
	TMON 2.8.2



SuperMac Software ... 60 day MBG
PixelPaint Pro. 1.0—Honorable mention—1990
MacUser Editors' Choice Award for Best
Graphics Program. "Limitless colors, sophisticated effects, & an interface for creating, editing, & color-separating full-color images" . . . \$389.

	Individual Software
4710	101 Scripts & Buttons HyperCard 1.0. 36.
	Manx Software 60 day MBG
4075	Aztec C + SDB 3.6B
40/5	MicroMaps 30 day MBG
5512	HyperAtlas
	QuickMap
	Microsoft 30 day MBG
	QuickBasic 1.0 65.
,	Millenium Software 30 day MBG
7	HyperX 3.0
	(formerly SmethersBarnes)
1478	Prototyper 3.0 185.
	Olduvai
	PLUS 1.11
7	Silicon Beach 60 day MBG
5100	SuperCard 1.0
,	Softstream Int'I., Inc 60 day MBC
6513	Authenticate & Mutate
5440	HyperHIT 1.0
7	Somak Software 30 day MBG
5897	ScriptEdit 1.1 49.
7	Springboard 30 day MBG
	Family Matters 1.0 28
,,,,,	Symantec 30 day MBG
4644	Just Enough Pascal 1.0 52
3421	THINK Pascal 2.03 103
3420	THINK C 4.0
2210	Histor DA 1.2
3310	HyperDA 1.2
	The Hyperworks Organizer 1.0 57.
	TML Systems 30 day MBG
	TML Source Code Library II 1.1 39.
	TML Pascal II 3.0 (w/MPW 3.0) 109.
50-10	Trendware
5203	Stack Cleaner 29
5202	HyperTools #1 1.02
- m - m	77

5609	XCAL 1.0
	True BASIC, Inc.
3587	True BASIC 2.02
	Scientific Graphics 39.
3588	3D Graphics
	Additional Toolkits available call
7	Zedcor 60 day MBG
	ZBASIC 5.0

#### UTILITIES

Abbott Systems 20 day MRG	
	61
Tompo II 1 02	75
Rerkeley Systems 30 day MR	00.
Stenning Out II 2 01	49
Rorland	40.
	68
	48.
	let Gar
	32.
	32.
DiskTop 4.0	64.
QuicKeys 1.2	64.
Central Point 30 day MBG	
Copy II Mac 7.2	23.
PC Tools Deluxe Mac 1.1	45.
Connectix 30 day MBG	
Virtual 2.0 (for SE/30, Ilcx, Ilx, & Ilci)	115.
Virtual 2.0 (for Mac II, incl. PMMU) .	188.
	PC Tools Deluxe Mac 1.1



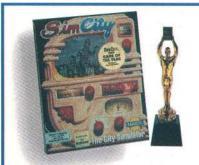
Farallon Computing ... 30 day MBG
Timbuktu Remote 1.0.1—Honorable mention—1990
MacUser Editors' Choice Award for Best
Connectivity/Networking Hardware. "Allows you
to control another Mac and pass files to and
from it through a modem connection". \$125.

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5199 HyperTools #2 1.04.

# The experts have spoken



## **Broderbund Software**

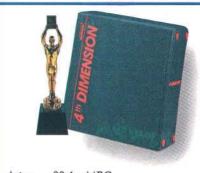
SimCity 1.1-1990 MacUser Editors' Choice Award for Best Recreation Program. "Interactive simulation that uses real-world data to create the consequences of your actions: pollution,

traf	fic jams, urban blight, & disasters" \$29.
	Dantz Development 30 day MBG
5255	Retrospect 1.1
Spiranturi	Dubl-Click Software
1824	Calculator Construction Set 2.01 45.
	Electronic Arts 30 day MBG
1843	Disk Tools Plus 1.01 (Batteries Incl.). 31.
	Fifth Generation 60 day MBG
4287	PYRO! 3.3 (screen saver) 14.
3954	PowerStation 2.5
3955	
5178	
5725	DiskLock 1.0
4803	
5885	Virex (lastest version)
0000	ICOM Simulations
4084	
	rinsight Development 30 day MBG
6173	
6171	MacPrint 1.2
	JAM Software 30 day MBG
6089	Smart Alarms Single User 49.
6088	Smart Alarms 1-4 Users
6087	Smart Alarms 5-8 Users 149.
6086	Smart Alarms 9-15 Users 199.
6085	Smart Alarms 16-25 Users 299.
TA	Kent Marsh Ltd 30 day MBG
5457	
2591	The NightWatch 1.03 86.
6134	MacSafe II
A	Kiwi Software 60 day MBG
6267	Kiwi Envelopes! 3.0
*	Loop Software 30 day MBG
5442	PictureBook 3.2
*	Microlytics 60 day MBG
2/32	GOfer 2.0
*	r Microseeds Pub 60 day MBG

5869 HandOff 1.1 . . . . . 60 day MBG 3448 SmartScrap & The Clipper 2.1 . . . . 45.

4503 MultiClip 1.01 . . . . . . . . .

3449	SuperGlue II 2.0 \$61	•
	SuperMac Software 60 day MBG	
3383	SuperSpool 5.0 58	
3382	SuperLaserSpool 2.0 87	
3378	SuperLaserSpool 5-Pack 2.0 289	
3377	DiskFit 1.5	
3379	Network DiskFit 1.5 225	
3381		
*	Symantec 30 day MBG	
5176	Symantec Anti-virus for Mac 1.1 68	
5724	Symantec Utilities II for Mac 99	
1	Williams & Macias 30 day MBG	
3779	DiskFinder	
3783	myDiskLabeler w/Color 2.9.11 28	
3784	myDiskLabeler w/LaserWriter 2.9.1L1. 33	
3780	ImageWriter II Label Pack (Qty. 216) 15	
3781	LaserWriter Label Pack (Qty. 216) 18	
4976	Sticky Business 1.0.7 89	
1	XTree 30 day MBG	
5177	XTreeMac 1.02	*

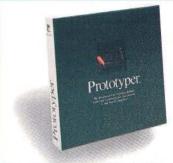


Acius ... 30 day MBG 4th Dimension 2.0-1990 MacUser Editors' Choice Award for Best Database. "Increased power, speed and performance, makes 4th Dimension the most powerful database on the Mac".....\$469.

## **LEARN & PLAY**

	Access Software	
655	World Class Leader Board Golf	26.
	Accolade	
184	Hardball (CP)	27.
484	Mean 18 (CP)	27.
485	4th and Inches (CP)	27.
	Activision	
475	Quarterstaff (CP)	29.
486	Manhole	29
127	Manhole (CD-ROM)	35.
517	Cosmic Osmo	41.
1	Ars Nova 30 day MBG	
215		69.
1	Bogas Productions 60 day MB	G
461	Studio Session 1.2 SE	
255	Super Studio Session 2.0	65.
135	Super Studio Bundle (w/5 below) !	99.
459	Heavy Metal Rock	13.
460	String Quartet	
458	Country Disk	
832	Sound Effects	
719	Brass Disk	
	Bright Star Technology	
961	Talking Tiles 1.0	27.
402	Alphabet Blocks 1.0	30.

	Broderbund Software	
1314	Type! 1.0\$	18
5886	Star Wars (CP)	24
1099	Shufflepuck Cafe (CP)	24
421	Ancient Art of War (CP)	27
1540	Ancient Art of War at Sea (CP)	27
5516	The Playroom (CP)	27
1229	The Playroom (CP)	27
755	Where/Europe Carmen Sandiego?(CP)	20
5233	Where/USA Carmen Sandiego? (CP)	20
384	PlayMaker Football (CP)	20
423	Jam Session 1.1 (CP)	20
	Cim City 1 1 (CD)	20
1966	SimCity 1.1 (CP)	29
871	SimCity Supreme (CP)	48
5515	SimCity Terrain Editor (CP)	16
422	Geometry 1.2 (CP)	58
1067	Calculus 1.2 (CP)	58
426	Physics 1.2 (CP)	58
×	Bull City Software 30 day MBG	
841	Moriarty's Revenge (CP)	32
	Bullseye	
545	Fokker Triplane 2.02 (CP)	24
1544	Ferrari Grand Prix (CP)	
1074	P51 Mustang Flight Simulator (CP) .	32
	Carina Software	
5726	Voyager 1.2	89
A	Casady & Greene 60 day MBG	
2268		25
1119		40
	Coda Music Systems	
1367	MacDrums 1.01 (CP)	31
1483		49
5854	MusicProse 1.0 1	
5604	Finale 2.0 5	60
0004	Davidson & Associates	03
1734		26
		77.5
5128		26
1978		26
	Electronic Arts 30 day MBG	-
1848		15
1850		26
3297		26
5554		32
1064	Chuck Yeager Flight Simulator	32
1588	Life & Death (CP)	32
1945		32
1981	Starfleet 1	36
846		84
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SmethersBarnes ... 30 day MBG Prototyper 2.1—Honorable mention—1990 MacUser Editors' Choice Award for Best Programming Tool. "Clearly shows direction CASE interface tools should be taking." 3.0 now supports custom controls & more flexible code generation \$185.

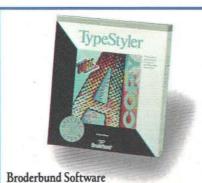
## and they aren't jokin'.



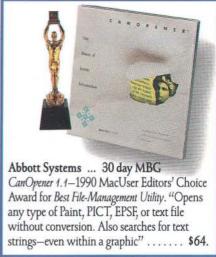
Abacus Concepts ... 30 day MBG SuperANOVA 1.1—1990 MacUser Editors' Choice Award for Best Data Acquisition/Analysis Product. Analyzes virtually any general linear model used to perform ANOVA, ANCOVA, MANOVA, MANCOVA, & regression on data . . . . \$465.

	1975 - 11 - 11 - 11 - 11 - 11 - 11 - 11 -	
*	First Byte 30 day MBG	
5294	Puzzle Storybook 1.0 (ages 3-8) 27.	
5293	Dinosaur Discovery Kit 1.0 (ages 3-8). 27.	
3941	SmoothTalker 2.1 32.	
3936	KidTalk 2.0 (ages 5-15) 32.	
3935	Speller Bee 2.0 (ages 5-12) 32.	
*	Great Wave 30 day MBG	
2277	TimeMasters 1.0 (ages 4 +) 22.	
2276	KidsTime 1.2 (ages 3-8) 26.	
5642	KidsMath 1.1 (ages 3-8) 26.	
4334	NumberMaze 1.1 (ages 5-12) 26.	
2270	American Discovery 2.3 (ages 9 +) 26.	
2273	ConcertWare + 4.0	
2271	ConcertWare+ MIDI 5.0 99.	
	Infocom	
5814	Journey	
5816	Shogun	
	Inline Design	
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4596	Deja Vu II (CP)	
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2749	Shadowgate (CP) 29.	
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2751	Uninvited (CP) 29.	
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6094	MacTag 2.04 42.	

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5891	VocabuLearn/ce Spanish (level 2)	29
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5573	XL1 Beginning Spreadsheets	36
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5281	FM4 Tips & Techniques	36
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3397	Leisure Suit Larry (CP)	23
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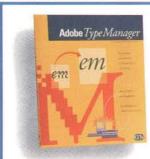


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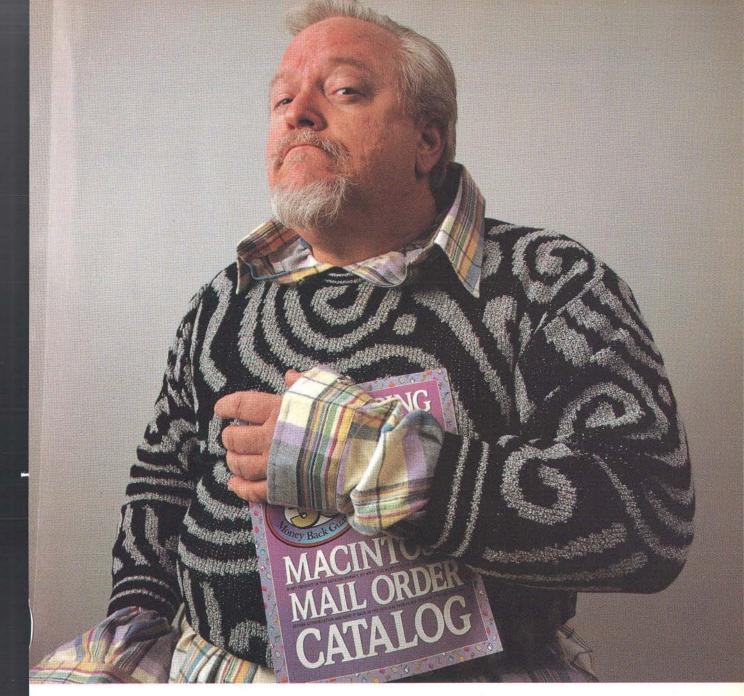
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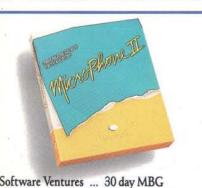
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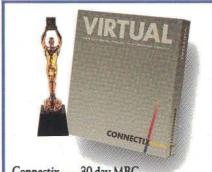
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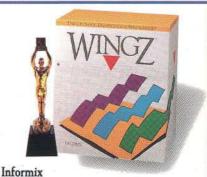
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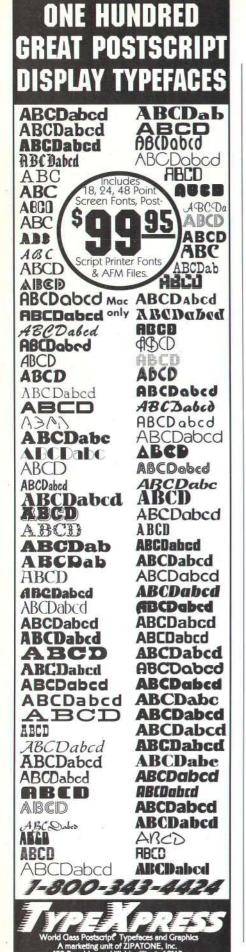
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1115	LaserWriter II Toner Cartridge 115.
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5403	Address Labels 17/16" x 4" (Qty. 1000) 9.



Then I recalled something that the publisher of SimCity, Jeff Braun of Maxis Software, had told me. Apparently there was one very smart user who devised a scheme that would enable him to grow a very big city from a very small one in an incredibly short period of time. (This did not involve the notorious "secret" feature of embezzling.) It involved creating

ity planning is
a piece of cake
compared to what Wright
is trying to model
next—Earth

blocks of several areas zoned in a particular pattern of commercial, residential, and industrial blocks. Something about that exact pattern was amazingly conducive to growth.

What I want to know is whether the pattern is simply an anomaly of SimCity, or perhaps a certain combination that would be beneficial to growth if used in a real city. We know it works in the world Will Wright created inside a computer—but will it work outside? Only experimentation would yield the answer.

Meanwhile real city planners, while keeping in mind that SimCity is an extremely simplified model of reality, are finding the program useful. "It does simulate the flavor of a city in some ways," says Bruce Joffe, the manager of geographic information systems at the firm James M. Montgomery Consulting Engineers. (Joffe, formerly a neighbor of Will Wright's, lent some of his city-planning expertise while the game was being designed.) "Just for fun, I used it to model a couple of real cities that I've designed recently. One was a community in Papua, New Guinea. That worked out really well. The other was a city of 25,000 that I designed in Venezuela. That one diverged from the actual city because I got too much into the simulation, trying to respond to the demands of the Sims. But it proved a

valuable lesson for a city planner—to focus on the process of urban development rather than attempt to create a package."

"Was there anything in the simulated version of the Venezuelan town that you felt could have been used in the real place?" I asked the planner. "No," he said. He reiterated that SimCity, for all its virtues, does not include sufficient complexity to really model a city.

#### **Everybody Wants to Rule the World**

City planning, though, is a piece of cake compared to what Will Wright is trying to model next. His encore project is called Gaia, and it is no less than a simulation of Earth itself. With this program, the user will be able to watch the planet and life on it evolve, from the continental drifting period, to the emergence and development of life, to the perilous environmental changes that come from the industrial age. The user will be charged with preventing a desktop Greenhouse Effect from causing environmental disaster.

Wright cheerfully admits that his model can only incorporate a tiny fraction of the complexities involved in simulating the behavior of Earth and its inhabitants. Yet the very idea of having the whole world in one's hands is so thrilling that people are lining up to suspend their disbelief. Among the groups contacting Wright for advance information on Gaia, the simulation, is the Global Business Network, some members of which are associated with the largest corporations on the planet. They think that the game will help people understand the real world.

Personally, I'm more eager to explore the little world that Will Wright will create, the one that bears some resemblance to Planet E, but behaves like nothing so much as itself. And if I wipe out a few billion years of evolution with a Greenhouse Effect, well, then, I'll just go up to the File menu and select New. Were it only so easy with the real thing.

with the real thing.

Steven Levy is a Macworld columnist and the author of The Unicorn's Secret: Murder in the Age of Aquarius (NAL, 1989).

## **Macintosh Training That Works**

"I have been using FileMaker for about a year now and decided to get the MacAcademy tape to see how the program was presented, the content, and to see if other tapes would be useful. After looking at the tape I promptly ordered three more! Needless to say I was pleased, as the tapes are professionally done and most useful. You and your company do a fine job." Mr. James H. Patterson, M.D.

DAYTONA BEACH, FL-"There's got to be a faster, easier, and less expensive way!" This statement sums up the frustration that Randy Smith felt three years ago as he tried to find training for the Macintosh computer.

That frustration led to the creation of MacAcademy, now the nation's leading Macintosh training program, and the recent introduction of the country's first complete Macintosh Video Training Series. MacAcademy teaches over 18,000 people each year in 65 major metro areas. The program is proud of the fact that both beginning and advanced Macintosh users, from over 12,000 companies large and small, have found MacAcademy's live workshops to be an excellent, low priced training solution.

In order to offer additional training, MacAcademy's next step was to put each of their dynamic training workshops on video. (And to offer an additional dozen training videos for programs not even offered at MacAcademy.)

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Training videos offer the valuable advantage of building a learning and reference library. If you ever want to brush up on a technique, simply go back to the video and review the technique demonstrated. If you hire a new employee, simply have them review the video for the program they'll be using. Videos offer the unique flexibility of teaching both individuals or hundreds of people at one sitting.

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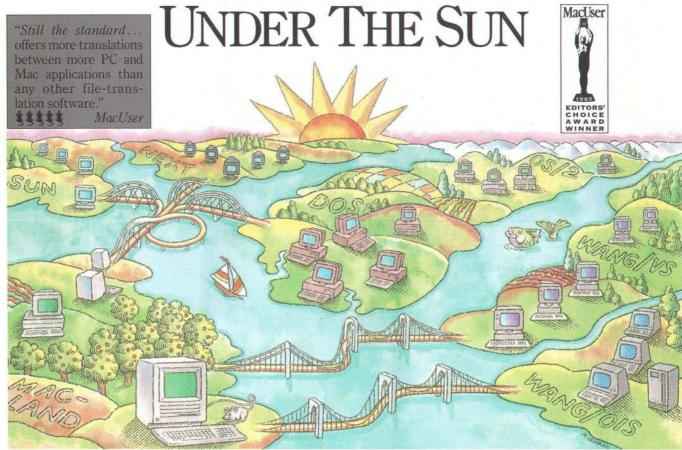
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## They're No Angels

A PRISON USER GROUP GIVES AS GOOD AS IT GETS

BY DEBORAH BRANSCUM

couple of years ago a man named Charlie needed information. He was taking college courses that gave him access to a Macintosh, but not much more. He had outdated programs, no manuals, and no teachers to talk to directly. So he

checked *Macworld*'s 1988 user group directory and wrote to several MUGs asking for help. The Worcester (Massachusetts) Mac User Group was the only organization to respond, but it did more than simply write back. In February of 1989, volunteers began meeting monthly with Charlie and his friends, kicking off the Bad Apples, a special interest group for inmates of the Massachusetts Corrections Institution, Lancaster Pre-Release Facility.

"We went there thinking we would be teaching them everything from soup to nuts," says Ted Verdone, who is a regular at Bad Apple SIG meetings. "We found out the group was fairly knowledgeable. Since then a couple of them have bought their own Macintosh machines and they're doing quite well. Now, instead of my going over there and helping them, I go over there and ask them questions."

Like Charlie (who asked that we use his first name), several prisoners at Lancaster became interested in the Macintosh because of courses they were taking. They received assignments from college teachers via modem and sent their work back the same way. The students wanted information about the Mac but had no easy way to get it. "We decided that since these guys couldn't get to our meetings, we'd get a volunteer to go once a month," says David Peller, WMUG executive director. "They always have questions for us, lots and lots of ques-

tions. We got them a set of manuals, donated a copy of *The Macintosh Bible*, and let them copy a set of public domain software. They've been doing great."

The Bad Apples have all the problems of a typical user group. Maintaining membership is one, as people leave the program for parole. "We have had as many as ten people in the group; now it's down to four," says Verdone. Charlie says the group is trying to rebuild by appealing to the college students at the prison.

Another familiar problem is technical support. Charlie, who practices what he calls "bedtop" publishing in his 6-by-9-foot room, writes a column for RAMblings, the WMUG newsletter. In the September issue he described problems with a printer: "I must rewire everything from scratch every time I go to press. With switches being located in awkward, out-of-the-way places, I leave them on and use the cord as the on/off mechanism. The result was that I fried the circuit board. The next morning I spent a solid half hour of consecutive dialing to reach the technical service 800 number in New Jersey and got nothing but a busy signal. I made several attempts on three or four occasions during the day and finally made a call to the store where it was purchased. The clerk said he couldn't tell what was wrong over the phone, so 'bring it in.' Yeah, sure. I'll just hop into the warden's cruiser,



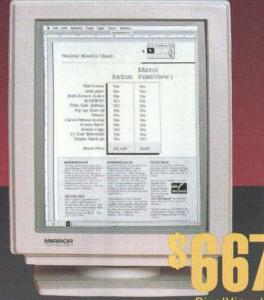
turn on the blue lights, and zip into Worcester with my printer tied on the luggage rack."

"It's interesting to see how hungry for information these guys are," says Peller. "They wait all month for us to get there and can't thank us enough for coming. And since they've been up there, they're starting to make money with the Mac." Despite the headaches of being a Mac fan in prison, Charlie has become a whiz at Microsoft Word 4.0, HyperCard, and Excel and can contribute expertise to WMUG in several areas. "The Worcester Macintosh Users group has been sending people over every month," says Charlie. "We, in turn, have been able to teach them what we've learned." One former member, now on parole, developed real-estatemanagement software while in prison. He is now preparing to buy a Macintosh and use the software in his business. Charlie hopes to develop a specialty in custom spreadsheets for small businesses, work he is beginning now and can carry with him when he leaves Lancaster.

(continues)

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#### SERVICE HEROES

eader Bob Eldred of Pleasanton, California, writes to praise "an innovative piece of software which is supported by a first-rate customer service department." Eldred bought Practica Musica from Jeffrey Evans, owner of Ars Nova Software, in order to learn more about music notation. But Eldred ran into problems getting his MIDI keyboard to work properly with one module of the program, which was running on a Macintosh Ilcx.

"I was able to reach Jeff on his toll-free number. Over the course of many weeks, Jeff persevered in trying to find a fix," writes Eldred. Evans acquired additional equipment to try to duplicate the problem and test several software upgrades, sent free of charge. "After much joint troubleshooting, I discovered the solution by changing an obscure setting on my keyboard. The problem never was in the software or the equipment,

but in my limited knowledge of MIDI."
Despite this discovery, Evans was "most gracious in assuring me that all the effort and expense was well worth it. It's the first time I have ever had such a pleasurable experience from what is normally a nightmare."

Gregory Gunter of the Virgin Islands writes of good service after buying Omnis from a local dealer. Several weeks after the purchase, Gunter read about the Omnis Express portion of the program, which was not included with his package. He faxed Blyth Software to inquire about the missing portion. Julie Andres from Blyth called and said the program Gunter had bought was several years old. She sent him the complete upgrade, plus the Express section, at no cost. "In addition, I was offered the chance to purchase the new Omnis 5 at a substantially reduced price. Sure enough, the complete package arrived about a week later in the mail."

Charlie agrees that the Worcester group has helped him in many ways, but clearly WMUG has also benefited. "It backfired on us," says Verdone with good humor. "We thought we'd be giving, giving, giving, and now the students have excelled their teachers. They're helping me now."

The Bad Apples is a success story that illustrates a user group at its best. Charlie needed help with his Macintosh. He got it. And now he's helping others.

(Call 508/476-7014 for information about joining the Worcester Macintosh User Group. For information on user groups in the United States, call Apple toll-free at 800/538-9696, ext. 500.)

#### **NAUGC Rides Again**

The annual National Apple User Group Conference is slated for Arlington Heights, Illinois, April 20–22. This year the conference is being cosponsored by 11 Chicago-area Apple II and Macintosh user groups. Microsoft CEO Bill Gates will help kick off the conference as the keynote speaker. Call 708/ 518-2642 or 708/665-6319 for details, or try AppleLink at UG0083.

#### **Portland Outing**

The Portland (Oregon) Macintosh User Group sponsors a MacCamp twice a year at the Silver Falls State Park Conference Center. The spring classes concentrate on business-productivity software such as Word, Excel, and FileMaker. People bring Macs, set up an AppleShare network of 40 to 50 people, and work up a sweat playing Maze Wars on Saturday night.

MacCamp is open only to PMUG members. The next MacCamp is scheduled for late April. Call PMUG at 503/228-1779 for more information.

#### **Smoke Gets Digitized**

A fire department user group formed last fall "brings two neighboring fire departments together for a common cause besides mutual aid for an emergency response," reports Kevin Farrell of The Singerly Fire Company.

The Aetna Hose, Hook and Lad-(continues)



## Death Taxes Software Piracy



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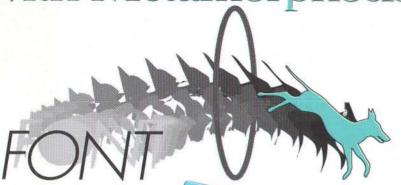
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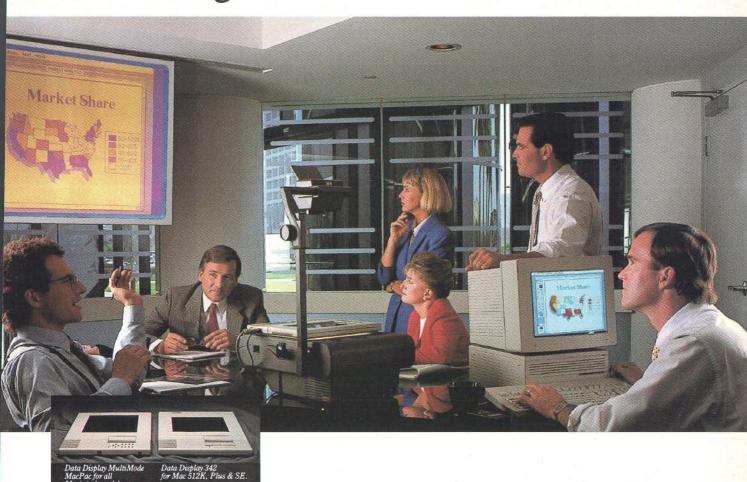
der Company (known as the Newark [Delaware] Fire Department) and the William M. Singerly Steam Fire Engine, Hose, Hook and Ladder Company, No. 1, of Cecil County (known as the Singerly Fire Company) of Elkton, Maryland, formed the group to share computer information and techniques, according to Farrell. The all-volunteer departments want to make the most of recently purchased Mac hardware. Once established, this user group may expand to include other local aid departments. Contact Farrell at 301/398-3355 or his brother John in Newark at 302/454-3307 for more information.

#### **Consultants Gather**

April is a busy month. The Macintosh Consultants Network is holding its Fourth International Macintosh Consultants Conference at the Rancho Bernardo Inn in San Diego, April 27-29, 1990. Jim Sheldon-Dean, MCN executive director, says one day will be devoted to specific consulting issues; the remaining time will be devoted to communications, connectivity, and project-management topics. MCN can be reached for details at 206/ 453-2729 or on Connect (MCN). ■

Send nominees for sainthood to Service Heroes, Macworld, 501 Second St., San Francisco, CA 94107 or via AppleLink (Macworld1) or Connect (Branscum). Conversely, drop Conspicuous Consumer a line if a company is ignoring you. I will help solve your problem, if I can. If your user group is sponsoring an event, please get in touch.

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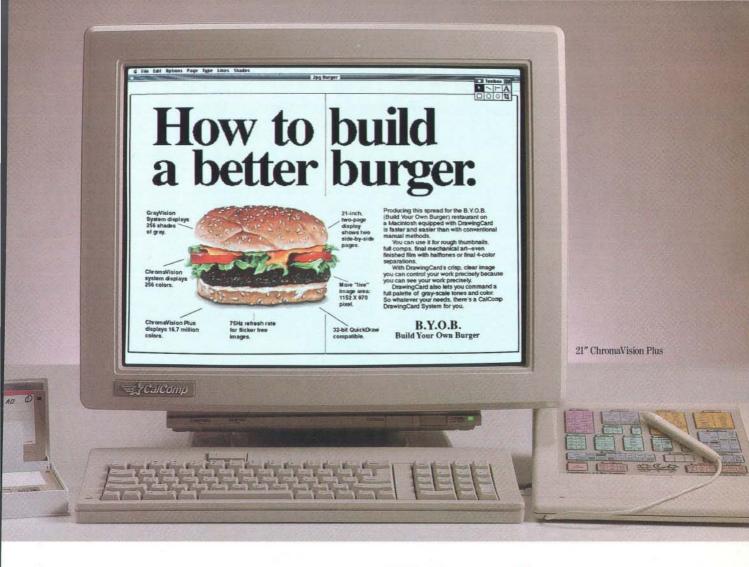
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## The Color Squeeze

IMAGE PROCESSING DEMANDS A LOT OF RESOURCES, BUT HELP MAY BE ON THE WAY

he Macintosh is suffering from graphical overload. The advance of image technology has overwhelmed the memory, storage, and processor resources of all but the most powerful (and expensive) Macintosh systems. Put simply, color is

running out of space. Try this quick demonstration. Turn on a classic Mac (Mac Plus, SE, or SE/030) and create a screen shot by pressing Shift-\mathbb{H}-3. The resulting PICT file is 21K in size. You can fit nearly 40 of these on a regular 800K floppy disk.

Now try using a Macintosh IIcx with a Spectrum/8 color display board and a large (1024-by-768-pixel) screen. Launch PixelPaint, open a new document, stretch the window to the full screen size, and fill it with some paint color. Save it and look at the file size—over 700K. You can fit just one of these on a regular 800K floppy.

Finally, hook up a Sharp or Howtek 300-dpi color scanner to the Mac IIcx. Try to scan in a full 8½-by-11-inch image at 300 dots per inch and 8 bits per pixel. Chances are you can't do it; you'd need over 8 megabytes of memory just to hold the image. The ratio of this image's size to that of a classic Mac screen shot: 385 to 1.

This color explosion has occurred in less than three years' time. Since the introduction of the Macintosh II in 1987, hardware and software resources have not been able to keep up. And new developments in color imaging—color separation, 3-D solid modeling, animation—continue to push the limits of what's possible.

#### Shrink to Fit

Major problems result from the tremendous inflation of image size. You can overcome these limitations in capacity and/or bandwidth to a certain degree by spending lots of money on peripherals, but the return on your investment diminishes quickly. In short, color is expensive.

BY BRUCE F. WEBSTER

Several compression utilities are now on the market, and some are available as shareware and public domain software. Typically these programs achieve only 40 percent to 60 percent compression on a given file. That's a start, but reducing an 8MB image to 4MB doesn't solve all your problems. For instance, since these utilities are not integrated within imaging software, you may run out of memory or disk space before you even have a chance to compress the image.

Another issue is that of compression and decompression speed. Since you're dealing with very large images, you may find yourself waiting several minutes (or longer) while an image is processed. Part of the problem is just system speed, but part stems from the need for more complex processing to achieve higher compression than what



But that may not always be the case. What if there's a different approach? Instead of spending money on memory, storage devices, and accelerators, what if there were a way to make the large color images smaller?

we have now. This can be a serious limitation if you need to compress a file on the fly, such as while scanning in an image.

Also, you're often faced with a trade-off between image quality and storage. Some algorithms result in high *(continues)* 

STEVE LYONS



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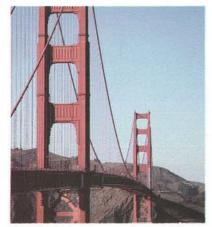
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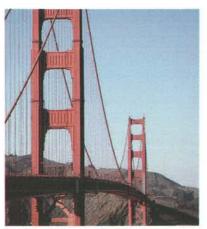
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Electronics for Imaging uses an image shot by photographer Morton Beebe to demonstrate its compression technology. This original image, 2.1MB in size, was digitized using a slide scanner.

compression, but with a significant loss of information. When the image is decompressed, gaps, patterns, and other artifacts appear in the image. Repeated compression and decompression can make image quality worse.

Finally, there is the issue of coordination: if I compress an image and



This image shows the result of 22 to 1 compression, which brought the file size down to 0.10MB. Some small artifacts are visible along the top cable of the bridge.

give it to you, will you have the right utility to decompress it? More important, if the scanner-control software compresses the image you are scanning in, can the image-manipulation software that you want to use correctly decompress that image? To achieve this kind of integration, there



This image shows the result of 39 to 1 compression which reduced the file size to 0.05MB. Notice the artifacts along the cables and top of the towers.

needs to be a standard of some sort.

#### Slouching toward a Standard

An international committee is trying to do just that. The Joint Photographic Experts Group (JPEG) has created a compression-and-decompression algo-(continues)

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rithm designed to work with large color images. JPEG's goal is to achieve high compression ratios with minimal degradation by throwing away "unimportant" information in the image.

As defined by JPEG, the algorithm uses three steps to compress an image. First, it divides the image up into 8-by-8-pixel squares and applies a discrete cosine transform (DCT) to each square. Because the DCT is a member of the Fourier transform family, the result is 64 frequency values. Second, these frequencies are put through a quantization algorithm to eliminate unimportant frequencies (based on studies of people's color-perception thresholds). Third, the remaining values are run through a Huffman coding scheme, which uses a predefined table to encode each remaining value as a variable-length string of bits, with the most frequently occurring values using the fewest bits.

Decompression reverses the process. First, the Huffman bit strings are decoded. Next, the quantization algorithm recreates a set of 64 frequencies. Finally, an inverse cosine transform (ICT) is applied, resulting in an 8-by-8-pixel square.

The JPEG algorithm is designed to let users adjust the compression ratio, trading off image quality for greater compression. Thus, you might increase compression if picture quality or integrity were not as important as, say, simple recognition of the general image. Conversely, you could bring down the compression to maintain high image integrity.

JPEG's intent is to establish this algorithm as a standard, not just for computers, but for any application requiring storage, manipulation, or transmission of large color images, such as high-definition TV (HDTV). At least two companies—Electronics for Imaging (EFI) and Creative Circuits Corporation (C<sup>3</sup>)—want to aid JPEG in that effort and earn themselves some money in the process.

#### Software versus Silicon

EFI (415/742-3400) of San Bruno, California, has developed and released

an implementation of the JPEG algorithm in a software library called Ecomp. EFI claims that Ecomp provides a compression ratio of 20 to 1 or better for color images, with only a minor loss of quality on initial compression, and with no additional loss on repeated compression-decompression cycles. That kind of compression lets you fit several large-screen, 32-bit color images (more than 3MB each) onto a single 800K floppy disk.

EFI's results look impressive. There is no visible degradation in the sample image of the Golden Gate Bridge after an 11-to-1 compression, and little degradation after a 22-to-1 compression. Even a 39-to-1 compression-decompression cycle left the image relatively intact, with visual artifacts confined mostly to the portion of the image containing the bridge's support cables.

Unfortunately, speed is not Ecomp's strongest feature, due to the heavy math involved in the process. Compression and decompression pro-(continues)



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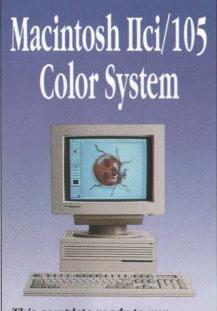
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ceed at the same rate, processing about 10 kilobytes of decompressed image per second on a Mac II system. That may be bearable if you are working with smaller images (a 3MB image takes about 5 minutes). But that rate works out to about 18 minutes to compress or decompress a 10MB image, a speed I suspect most users would find intolerable and that would limit the use of Ecomp in real-time applications, such as scanning.

C3 (408/944-6300) of San Jose, California, is trying to eliminate that speed barrier. According to C3 representatives, the company has not only implemented the JPEG algorithm in software, but also in a custom silicon-chip design that is still in the prototyping stages. Company officials claim that the chip can decompress a 10MB image in 1/3 second, some 3000 times faster than the software implementation. According to C3, this rate is achieved by using some 300 levels of pipelining; in other words, the chip steps through 300 operations simultaneously. Furthermore, the chip is designed for parallel processing, allowing a hardware manufacturer to achieve faster compression and decompression rates by using several chips. C3 says that four of these chips should be able to do real-time (30frames-per-second) decompression of full-color HDTV images.

If these claims are true, the chip (or something like it) could have significant implications for both computer and general consumer markets. For example, an image processing unit based on this chip could become a standard option or feature for computer systems, much as floating-point units are now, and as digital signal processors are becoming. Such a chip could also find its way into video (and audio) consumer devices, promoting the current shift from analog to digital and removing some of the information barriers between consumer and computer electronics.

#### **Will Users Benefit?**

EFI and C3 are targeting developers with their products by licensing their technology. The cost is a flat, one-time fee. EFI charges a company \$1000 for internal use and \$10,000 for use in products; C3 charges \$500 and \$15,000, respectively. In both cases the higher figure allows a firm to use the JPEG algorithm in commercial products, with no per-copy royalties of any kind. The goal is to establish the JPEG algorithm as a software standard before implementing it in hardware.

That goal, however, is not being served by the pricing fees described. The simple truth is that we won't benefit from this or any other compression routine unless it's widely adopted. If EFI and C3 really want to set a standard, they should write simple compression and decompression utilities for all their target platforms and release them in the public domain, then cut their licensing fees to a half or a third of what they are asking now. The first move would establish a demand for applications that support the compressed image format; the second would allow more small developers to jump on the bandwagon (and would probably result in higher revenues, to boot).

Even with increases in processor speed, though, the JPEG algorithm is just too slow for effective, convenient use. The best solution is hardware; that same algorithm in silicon-an image processing unit like the C3 chip—needs to be a standard part of every Macintosh system that deals with large color images.

What we need now is strong leadership from Apple, which developed and released 32-bit QuickDraw without providing hardware and software solutions to the resulting bottleneck. Third-party companies are seeking their own answers to the problems of graphic storage, manipulation, and transmission. But those solutions may be incompatible. Apple could serve its customers and itself by making the JPEG algorithm a standard part of system software and, eventually, of system hardware. Until then, high-quality color will remain a burden for most of us. And that load will ultimately weigh down Apple in the fiercely competitive years that lie ahead.

Contributing editor Bruce F. Webster is project manager at San Diegobased LaserGo. He can be reached via BIX (bwebster) and via MCI Mail (Bruce Webster).

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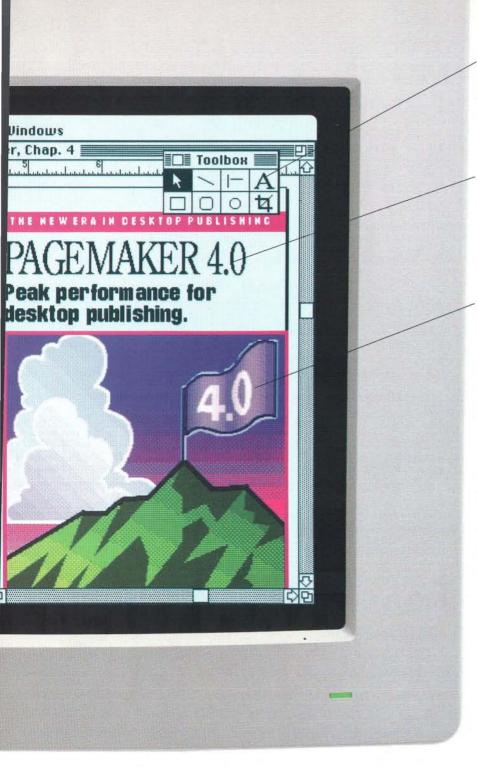
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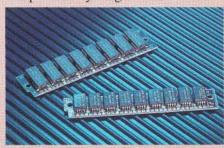
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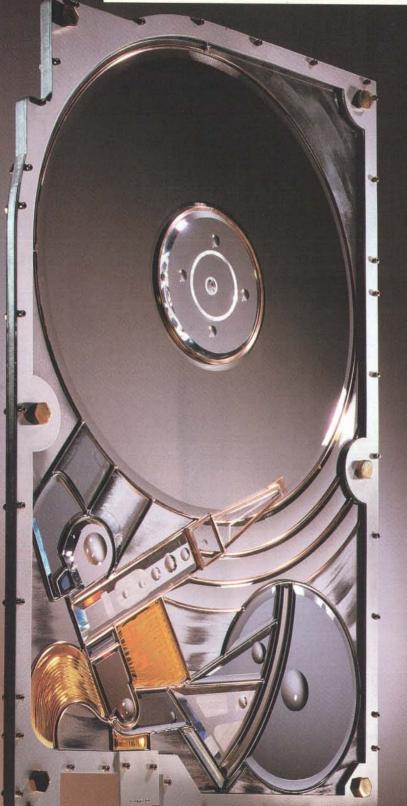
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## MACWORLD NEWS

by Dan Littman and Tom Moran

#### Moonraker: Not for Your Eyes Only

Workstation Technologies' Moonraker Video Digitizer is the first real-time, color video digitizer for the Mac II series. It can capture an analog video signal in a variety of broadcast formats and convert it into digital information for manipulation by the computer.

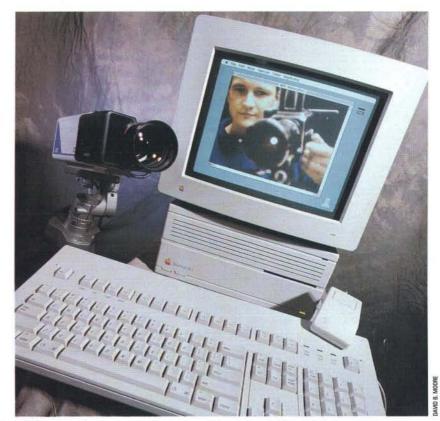
The Moonraker, which consists of one full-size NuBus board, accepts input from any PAL or NTSC video source. In NTSC mode, it offers a resolution of 645 by 484 pixels; when the board's software is set for PAL, its resolution is 768 by 512. The digitizer can create 8-bit color or gray-scale digitized images, 16-bit color images, or 32-bit color images. Its speed varies from 2½ frames per second in 32-bit mode, to 30 frames per second in 8-bit mode for NTSC, and 25 frames per second for PAL in 8-bit mode.

Two RGB inputs, one compositevideo input, and one Super VHS input are incorporated in the board. You can attach both a video camera and a videodisc player and do fades and dissolves with the two inputs.

The board also supports scaling and masking of the digitized image. A sophisticated color-mapping technique allows the user to change all pixels of one color to another color, among other functions.

The Moonraker will not be available directly from Workstation Technologies, but will be resold by third-party vendors. For more information on products incorporating the Moonraker digitizer, call the company in Irvine, California, at 714/250-8969.

-Tom Moran



With video camera attached, the Moonraker Video Digitizer captures our photographer on screen in real-time, full-motion video.

#### HyperCard to Translate Medical Babble



Lexical Technology didn't set out to construct the world's largest known HyperCard ap-

plication, but the company's Meta-Card, a comprehensive cross-reference of thousands of phrases from the leading biomedical indexes, has achieved that distinction: it packs more than 106,000 cards into 109 stacks that consume 136MB of disk space. MetaCard is the browser interface to the Metathesaurus, the first milestone of the National Library of Medicine's (NLM) tenyear Unified Medical Language System

(UMLS) project. The UMLS project is a federal initiative to facilitate retrieval and integration of information from machine-readable sources including journal articles, clinical records, databases such as organ-donor registries, and medical knowledge-bases.

One of MetaCard's primary functions will be to allow physicians to compose natural language queries to the Medline online database. Up to now, Medline searching has suffered from a lack of standard terminology among the indexing systems. For instance, to a physician atherosclerotic heart disease and coronary artery disease mean virtually the same thing, (continues)

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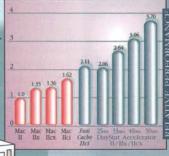
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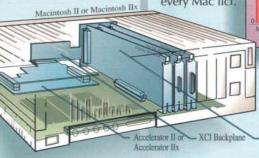
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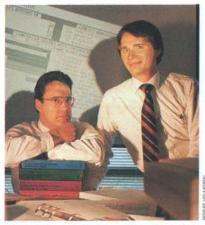
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Dealers circle 404 on reader service card

End Users circle 477 on reader service card





David Sheretz (left) and Mark Tuttle of Lexical Technology.

but to a computer searching a database by word-matching, there is no overlap. MetaCard creates thousands of conceptual links between such linguistically disparate terms.

MetaCard owes its capabilities to two unique features: a powerful lexical-matching algorithm that automates the cross-referencing process, and a lightning-fast search routine that bypasses HyperCard's cumbersome Find command.

MetaCard will eventually be pressed on CD ROM and updated periodically as medical terminology evolves. It will revolutionize the use of multilayered information systems of telecommunications, databases, and decision-support systems. Physicians will use it for consulting with online expert systems such as AMANet's DXplain, and at hospitals and insurance companies it will access patient records to automate billing. The Meta-Card technology can be generalized to any field that uses a vast lexicon of technical terms, such as law, engineering, or insurance underwriting.

For more information contact Lexical Technology in Alameda, California, at 415/865-8500.

-Beverley Kane, M.D.

#### The Parallax Mac



The 1990 Time Table of Science and Innovation from Xiphias is a CD ROM for the

Mac that provides simultaneous glimpses along three time lines: past, present, and future. You view the past

through a variety of multimedia tools that show the dawn of human innovation and let you see what theorists think was hot in recent prehistory.

The disk is organized to provide hypertext linking of related topics by keywords, and each word in a report is hot-linked to the disk's search engine. Choosing the word China, for example, produces a list of all stories on the disk about Chinese technology and scientific discovery.

In addition to displaying text, however, the 1990 Time Table of Science and Innovation provides a number of features that further enhance the learning and the fun. Video sequences, composed of digitized video frames that are displayed at a rate of two per second, provide moving pictures of important events. One sequence, for example, shows animations of the space shuttle and of a moon landing. Still graphics, including shots of artwork from major museums and private contributors, also enhance the reports.

An Atlas button brings up maps that show where particular important events occurred. A Zoom button shows the distance from the earth of

Electromagnetic Spectrum 9 10 11 12 13 14 15 16 17 18 19 20 21 +

A screen from the 1990 Time Table of Science and Innovation shows the electromagnetic spectrum.

an aerospace event or space discovery by having you visually lift off from the earth and rise to view the planet from the appropriate altitude.

A Frequency button shows the electromagnetic frequency at which types of energy occur; a Geochronology Timeline button shows the evolution of life on earth; a First Person button displays a text field with a witness's first-person account of a particular event; and a Bibliography button gives citations of sources for each of the more than 6000 stories in the Time Table. Also, you can navigate by selecting specific titles or keywords, by selecting a range of calendar years to search for innovations, or by activating Time Cycles which tie technological innovation to economic cycles.

The 1990 Time Table of Science and Innovation was scheduled to ship in January. Its suggested retail price is \$185, although registered owners of the 1989 version may upgrade for no charge. For more information, call Xiphias in Los Angeles, California, at 213/841-2790.

-Mark Brownstein

#### The Evolution of Animate Objects



MacroMind's two new products, Director 2.0 and Three-D, boost Macintosh animation another step up the ladder.

Director's Score environment-in which you line up actors, sounds, and other animation parts-will add a channel for scripts written in its new

object-oriented language, Lingo, so that Director 2.0 animations can react to input from people or other sources. When people respond to prompts or click on buttons, Lingo scripts will be able to interpret the input and change an animation to match. Lingo can also create windows, menus, and other Mac

interface objects. It provides a wide range of functions, constants, operators, and properties, but as in Hyper-Card, basic scripting will be accessible to anyone.

MacroMind Three-D is not a 3-D modeling package. It is designed for importing 3-D objects from other packages (including Swivel 3D, Super 3D, MiniCAD, Design Dimensions, and DXF and IGES files) and preparing the objects for use in Director. Three-D can render images or export them to (continues)

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REO-650

REO-1300







A Director 2.0 animation with buttons and open Score window.

renderers such as Pixar and Silicon Graphics machines. MacroMind describes Three-D as a key parameter system, as opposed to the key framing system used by many 3-D packages, because you can edit all parameters—for example, color changes and *x-*, *y-*, and *z-*movement—individually, rather than having to set up and take snapshots of a series of frames.

Three-D will also be able to send rendered animations frame-by-frame to video recorders such as the Diaquest, ARTI, and Lyon-Lamb devices; and using drivers written as Lingo XObjects (similar to HyperCard XCMDs), Director and Three-D will be able to call other devices as well.

Pricing had not been established for either product at press time. For more information, contact MacroMind in San Francisco at 415/442-0200.

#### -Dan Littman

#### Making a Higher Resolution



LaserMax Systems, maker of high-resolution laser printers and controllers, has an-

nounced a technology that allows the company's printers to achieve 1000by-1000-dpi resolution. Called Turbo-Res, the technique can also increase the vertical resolution of other laser

printers based on Canon's popular CX or SX engines.

Previously this was thought impossible because both the rate at which the imaging laser draws lines across the page and the speed at which the paper goes through the laser printer are set. However, LaserMax has applied for a patent on a method to selectively increase the height of the dots drawn by the laser on the imaging drum. Because this

means that the printer can draw very smooth curves, the effective vertical resolution of the output is increased to 1000 dpi, according to the company. Before it developed TurboRes, LaserMax had already been producing printers and controllers with 1000-dpi horizontal resolution by doubling the RAM of the printer and increasing the speed with which the laser turns on and off as it marks individual dots. This method results in narrower dots and more of them in the same space.

The resolution that TurboRes adds to various LaserMax printer controllers depends in part on the amount of

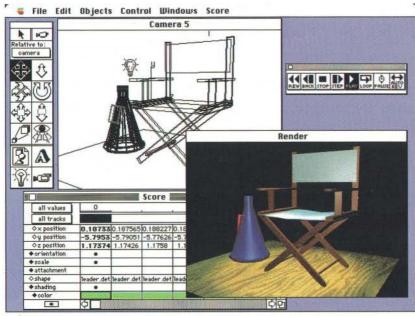


The LaserMax 1000 laser printer controller provides up to 1000-by-1000-dpi output.

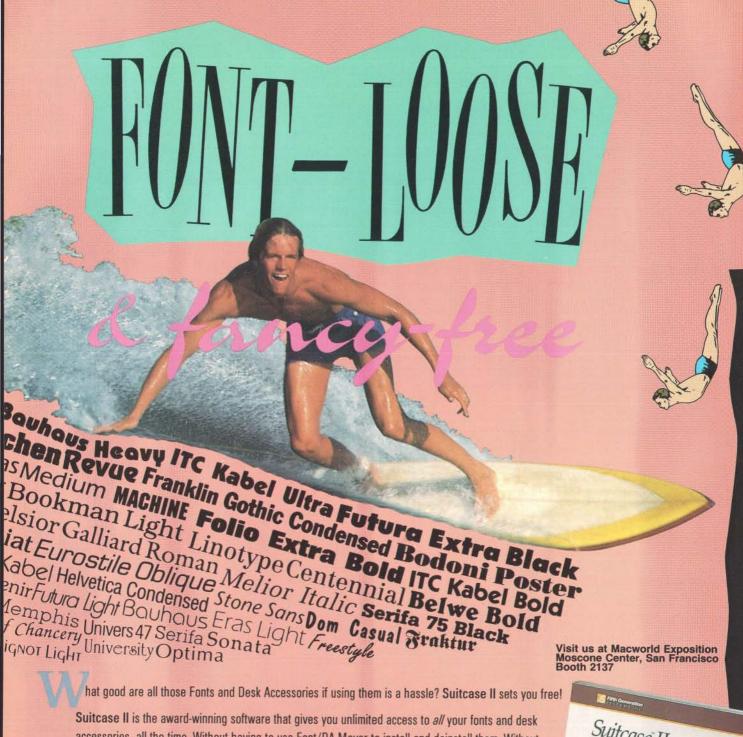
RAM the controllers include. With a \$100 software upgrade to TurboRes, LaserMax's MX6/4, MX6/6, and LaserMax 1000 controllers all increase their resolutions; the 4MB MX6/4 to 600 by 600 dpi, the 6MB MX6/6 to 800 by 800, and the 6MB LaserMax 1000 to the full 1000-by-1000-dpi resolution.

The upgrade—which will be free to those who bought the products after November 10, 1989—applies to printers that currently have MX6/4, MX6/6, or LaserMax 1000 controllers. All those controllers shipped after December 15, 1989, will include the new TurboRes capability. The upgrade was slated to be available in January.

The LaserMax 1000 printer has a suggested retail price of \$7995, which includes the controller and software. The printer's controller requires one NuBus slot. For more information, call LaserMax Systems in Eden Prairie, Minnesota, at 612/944-9085.—T.M. (continues)



In MacroMind Three-D you can assign values to all of an object's attributes, including position and path, and then render the image.



hat good are all those Fonts and Desk Accessories if using them is a hassle? Suitcase II sets you free!

Suitcase II is the award-winning software that gives you unlimited access to all your fonts and desk accessories, all the time. Without having to use Font/DA Mover to install and deinstall them. Without cluttering up your system file. Without anything to stand between you and your creativity.

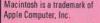
Imagine being able to view an unlimited number of fonts in their own typefaces at any moment, picking and choosing among them without breaking stride. Imagine never having to search through a cluttered System File to find what you need.

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#### **Reality Built for Two**



In 1970 computer-science professor Myron Krueger sat before a video monitor at the

University of Wisconsin watching two hands moving. One hand was his own and the other belonged to his colleague, who was observing the same live video at a screen a mile away. Cameras trained on each man's hand fed video into a single computer, which then composited the input into the one image appearing on both screens. Krueger noticed that when their onscreen hands nearly touched, his colleague pulled away-maintaining masculine propriety even in this artificial reality. Krueger chased his shy colleague's hand all around the screen: "We were already a mile apart," he says, "but he still couldn't get away fast enough."

Krueger has experimented with artificial reality since the 1960s. Since 1974, he has pursued his ideas in an ever-evolving piece called Videoplace, an installation at the Connecticut Museum of Natural History in Storrs, Connecticut. Videoplace visitors in separate rooms can fingerpaint together, perform free-fall gymnastics. tickle each other, and have all sorts of fun. The computer combines and alters input from separate cameras trained on each person, who responds in turn to the computer's output, playing games in the worlds Krueger's software creates.

It sounds like science fiction, but Apple's Human Interface Group is interested. Joy Mountford, the group's manager, has loaned Krueger a Mac to integrate into Videoplace's custom hardware and software setup. Krueger plans to apply his "gestural interface"



One person turning cartwheels and another toying with string find their realities combined in Videoplace.

to Mac applications, and to use the Mac's graphics power to improve Videoplace. He thinks someday we'll set aside our mice and put both hands right into the Mac's screen to select with a gesture or draw with our fingers. Krueger envisions human interfaces that we use unawares. In Videoplace, there is nothing to hold or manipulate. You can stand, walk around, and use your whole body, not just your brain and your fingers. As Mountford

says, "[Krueger is] pushing intuitive computing beyond the mere graphical interface and into the realm of human gesture, drama, and personality." Imagine thinking, writing, drawing, or designing as fully human, mind-body activities, instead of somatic enslavement to mind and machine.

Krueger's seminal theoretical work, *Artificial Reality* (Addison-Wesley, 1983), will be reissued this summer. For more information, contact Krueger at Artificial Reality, P.O. Box 786, Vernon, Connecticut 06066.

—Ann Garrison

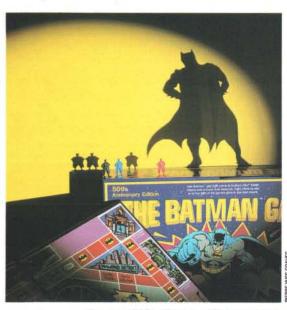
#### Holy 128K, Batman!



If you think you need a fully loaded, top-of-the-line Mac in order for your business ven-

ture to succeed, you might want to think again. At least one company, University Games, of Menlo Park, California, managed to make a success story with nary a Mac II or color monitor in sight. Cris Lehman and Bob Moog of University Games ventured into the board-game market mixing their own brand of strategy and whimsy on no more than an IBM portable, an ImageWriter, and a Mac 128K.

Business has been brisk since the company's inception in 1983, with annual revenues now above the \$5 million mark. Although the computers used have grown too, they still reflect the company's humble beginnings.



A part of The Batman Game board, designed by University Games on a low-end Mac.

The original 128K is still crunching away, although it's been upgraded to a 512KE with a 20MB hard disk. The company also added a Mac Plus with a 45MB drive and a LaserWriter. The Macs share the LaserWriter with a few IBM PCs via TOPS.

University Games has used the Macs primarily to design instructions and game cards for about twenty games the company has created. The Macs helped in producing the company catalog and in making sketches of game boards during brainstorming sessions. Last year, with the help of MacDraw II, the company designed the entire prototype for the board used in The Batman Game, which has sold more than 350,000 copies.

Batman is the first game for which the company created the final playing board on the Mac. David Andrews, who designed much of the board, said the only drawback was in sizing the pages. He found it difficult to scale the pages so they would correspond with the exact size needed for the board. Hence, there was a lot of cutting and pasting during development.

University Games—the originator of the Murder Mystery Party games—has just come out with a game called Pop Opinion, and has about eight to ten other projects in the works. With the help of Aldus FreeHand, Page-(continues)

# Preferred by nine cand manipu

Consistently, people who work with numbers have some noticeable traits.

They're intelligent, organized and thor-

ough—buttoned up, if you will.

Which explains why Microsoft Excel has been the spreadsheet standard for Macintosh ever since it was introduced in 1985. Today, 90% of Macintosh spreadsheet users do their calculating, manipulating, analyzing and presenting with it.

And while Microsoft Excel has always been easy to learn and use, it can now perform all the complex functions you perform, but with labor-saving benefits.

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With Microsoft Excel you can create impressive documents, choosing from 256 fonts and colors, variable row height and shading.

Profitability by division

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WxC 2000							
		JUL	AUG	SEP	OCT	NOV	DEC
Revenue (In Thousands)	Actual	\$8,400	\$12,300	\$13,900	\$8,700	\$13,000	\$21,300
	Forecast	\$6,453	\$8,800	\$10,050	\$9,460	\$12,000	\$18,900
	Variance	\$1,947	\$3,500	\$3,850	(\$760)	\$1,000	\$2,400
	%	130%	140%	138%	92%	108%	113%
Cost of Goods Sold	Actual	\$1,848	\$3,198	\$3,475	52,262	\$2,860	\$7,663
	Forecast	\$1,549	\$2,288	\$2,312	\$1,608	\$2,640	\$3,969
	Variance	\$299	\$910	\$1,164	\$654	\$220	(\$3,969)
	%	119%	140%	150%	141%	108%	0%
	Gross Profit	\$6,552	\$9,102	\$10,425	\$6,438	\$10,140	\$21,300
WxC 1000							

Revenue (In Thousands)

	JUL	AUG	SEP	OCT	NOV	DEC
Actual	\$2,184	\$3,198	\$3,892	\$2,610	\$4,030	\$5,325
Forecast	\$1,613	\$2,200	\$2,513	\$2,365	\$3,000	\$4,725
Variance	\$571	5998	\$1,380	\$245	\$1,030	\$600
%	135%	145%	155%	110%	134%	118%

## ative people.

it's been changed in Microsoft Excel.

To insure data integrity, we've even built in alerts that will warn you of such grievous errors as circular references. In fact, Microsoft Excel is so bright, it will actually review your worksheet and flag any formulas that don't fit an established pattern.

Furthermore, the search and replace function can make corrections on a global scale. And customized number formatting lets you bend the rules, allowing you to create everything from a 3-digit account code to a 17-digit part number.

Now, we've left a lot out in this short discourse, but Microsoft Excel hasn't. So be sure to ask your dealer for a complete explanation of its capabilities. And you'll see how Microsoft Excel will make your job easier and better.
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Microsoft Making it all make sense

Then you can Paste Link those worksheets and charts into your Microsoft Word documents and update them automatically.

#### WinMark Copiers

ALIG

TO: Shannon Pitts

FR: Peter Cohen

**DT:** November 13th. 1989

RE: Presentation to the Board

In preparation for the annual meeting, I've created a 20-minute slide presentation on our successful entry into the small printer market.

The presentation will explain to the shareholders that, on a basis of sound marketing strategy, reinforced with our knowledge of the printer business at other levels, we have been able to grow from a 2 percent share of market, to 9 percent in 18 short months.

To the right is an excerpt of the presentation which illustrates our growth. Anticipated concerns will probably center around quality of service and the ability to meet market demand over the next year.

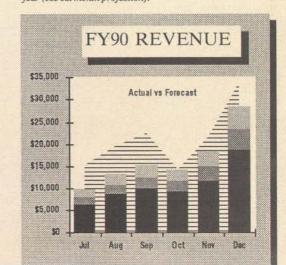
We should be able to squelch any fears by explaining that our small printers have a very low (4%) field repair call requirement at present.

our accombly recourage here in the

## WxC 2000

	JUL	AUU	OLI
Revenue (In Thousands)	44		
Actual	\$8,400	\$12,300	\$13,900
Forecast	\$6,453	\$8,800	\$10,050
Variance	\$1,947	\$3,500	\$3,850
%	130%	140%	138%

With a very respectable 9 percent share after only 18 months, we feel we can reach 15 percent by the end of the next fiscal year (see six month projection).



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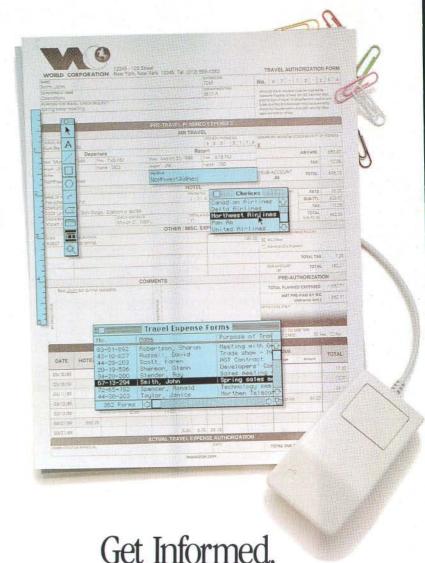
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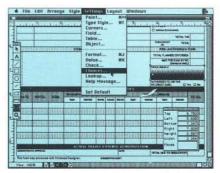


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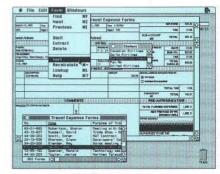


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Maker, and Adobe Illustrator—the software programs they primarily use they will be working their Plus and 512KE without rest for quite a while.

Do they see the need for a higherend machine soon? CEO Cris Lehman says they don't have a pressing need for color yet, but as the company grows, so will the size Mac he buys. The next purchase, he says, will probably be an SE.

University Games can be reached at 415/322-3953.

-Mary Margaret Lewis

### High-Speed Communication to Remote Macs

 $\stackrel{\uparrow}{\longleftarrow}$ 

Engage Communication has begun shipping SyncRouter, a synchronous AppleTalk net-

work router that connects to remote networks via high-speed communications services. SyncRouter includes Chooser-level software that lets you select printers, file servers, and other devices in the remote location. Previous routers were designed for use with Ethernet, which meant that Lo-

LINKING REMOTE APPLETALK NETWORKS Ethernet SyncRouter LocalTalk LocalTalk Router SyncRouter Ethernet Cables and **Transceivers** Remote Bridge Multiplexer Multiplexer Service Service Remote Remote Site Site

SyncRouter eliminates the Ethernet step in communicating between remote AppleTalk networks.

calTalk networks required one gateway to Ethernet and another gateway from Ethernet to the communications services.

SyncRouter comes with three I/O interfaces, an RS-232C port, an RS-449 port, and a V.35 connector. Any one of the interfaces can be used to connect to the supported communications paths, which include T1, Digital Data Service, fiber-optic lines, and satellite links.

The router will also be compatible with ISDN (Integrated Services Digital Network) in the near future, according to Engage Communication. Sync-Router currently supports bidirectional data-transfer rates ranging from 54 kilobits per second to 1.544MB per second, depending on the carrier.

Because SyncRouter supports AppleTalk Phase 2, it can access a practically unlimited number of nodes at the remote location. It automatically maps the devices in the various zones and displays them at the Chooser level.

SyncRouter is available now from Engage Communication for \$1895. For more information, call the company in Foster City, California, at 415/358-0264.—**I.M.** 

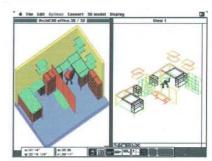
## Object-Oriented CAD Communicates

Architects can now use two Macintosh CAD programs together to design everything from floor plans to ceiling fixtures, thanks to a link between the programs that is more intelligent than the IGES and DXF standards.

ArchiCAD, a 2-D and 3-D architectural modeling application from Graphisoft USA, can now be launched by Application User Commands (AUC), the object-oriented programming language underlying the generic drafting and design program MicroStation from Intergraph. Architects can use ArchiCAD's architectural drawing tools to design a floor plan, then use MicroStation's industrial design tools for details like plumbing, wiring, and even ceiling fixtures.

ArchiCAD can access MicroStation's preprogrammed object-oriented routines to manipulate graphics. Keith Bentley, president of Bentley Systems, which developed MicroStation for Intergraph, says, "When you use IGES, it's time-consuming and information always gets lost in the [translation] process. ArchiCAD and MicroStation are communicating directly, resulting in more complete information being transferred between applications."

To send the dimensions for a wall,



The same office, modeled and shaded in ArchiCAD (left) and as a mechanical design in MicroStation.

for example, from one CAD program to another traditionally, you would first send the dimensions to a DXF or IGES translator, and then transfer them to the second program. These translators are geometric rather than object oriented, so by the time the wall reaches the second program, it is no longer a wall, with its sheathing, finish, and other qualities, but only a set of lines and unrelated characteristics. Those relationships have to be reestablished, which wastes time and leaves room for errors.

ArchiCAD and MicroStation can run together under MultiFinder with 5MB of memory, but 8MB is recommended. MicroStation lists for \$3300, and ArchiCAD for \$3950. For more information, contact Intergraph in Huntsville, Alabama, at 205/730-2000 and Graphisoft in South San Francisco, California, at 415/266-8720.

-Karen Sperling

#### The Tour Guide Inside



Agents—tiny digital people inside your computer who pop up here and there to take

orders or make suggestions—have lived in visionaries' dreams for years. Now programmers are catching up with the dreamers.

(continues)

## INTRODUCING NEW DISKLOCK

Unbreakable password protection for the Macintosh

It's sad but true. All it takes is a few minutes with your back turned, and an intruder could walk away with your most confidential data. And you'd never even know it!

#### Unsurpassed Password Protection

Now the leader in hard disk security announces the ultimate data protection system for your Macintosh. DiskLock works with any SCSI hard disk to provide foolproof password protection for individual files, folders, or your entire hard disk. You can even protect all three levels with different passwords for absolute maximum security. DiskLock automatically locks your files when you shut down or leave your Mac unattended, and alerts you to any unauthorized access attempts.

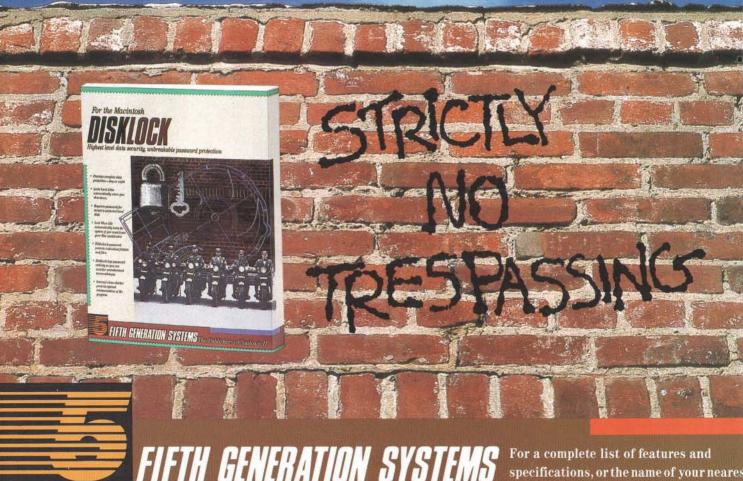
Sophisticated Data Encryption State-of-the-art data encryption adds yet another layer of security. Without the proper password, your confidential files appear to contain nothing but gobbledygook!

#### Multiple Security Levels.

DiskLock lets you give each user password access to just the files you choose (word processing files for your secretary, accounting files for your bookkeeper, etc.). The master password gives you access to all files and folders.

#### Virus Protection, too!

If DiskLock's automatic virus checker detects an infection when you log in to a file, it notifies you and stops running



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specifications, or the name of your neares dealer, call 1-800-873-4384. Circle 250 on reader service card





Synchronizing a talking agent's facial movements to a woman's voice as MacRecorder captures her speech.

Bright Star Technology has published several HyperCard-based products for teaching languages and for building primitive talking agents, or actors, by generating speech from written language and coordinating speech with animated faces. Its most recent product, interFACE, is a compiled application, free of HyperCard's limitations. Bright Star's technology matches a universal phonetic language with facial expressions, though interFACE still must use Apple's robotic-sounding and phonetically nonstandard MacinTalk for its voice.

interFACE has many capabilities the earlier HyperAnimator lacked: actors can have 120 facial expressions, can be any size, and can appear in color, even in HyperCard stacks; a coarticulation capability lets actors change facial expression when pronouncing a phoneme altered by surrounding phonemes; multiple actors can appear at one time and quickly trade off speaking. With Bright Star's list of essential phonemes and a digitizing camera, you could even build a complete actor of your own face.

The RAVEL language has been expanded from 7 to 37 commands. The additional 30 commands enable you to assign agents to specific windows or applications; call the RAVE driver from any environment that supports outside calls (including C and Pascal, making it possible to code agents right into compiled applications); and make agents adapt to different Mac configurations.

Computers are only machines, but it may not be long before they'll have us fooled. Bright Star's products are moving on two parallel tracks: improving computing's human interface by making it sound more human; and

making speech synthesis good enough that people will use it. In fact, Bright Star may release the underlying language- and machine-independent engine, in hopes of establishing a speechsynthesis standard that would be equivalent to PostScript's position in the printer market.

interFACE will list for \$499.95. For more information, contact Bright Star Technology in Bellevue, Washington, at 206/451-3697. - D.L.

#### For a Faster SE with a Second Monitor

Lapis Technologies has introduced a multifunction add-in board for the SE that acceler-

ates the system and supports a second display. Like Lapis's first products-the DisplayServer SE and DisplayServer II—the DisplayServer SE/XL supports an external Mac monitor or a non-Mac monitor such as a TTL, VGA, EGA, or multisynching display. The DisplayServer SE/XL adds a 16MHz 68000 microprocessor that accelerates the system, and both the acceleration and display functions reside on a single, standard SE board. The board does not provide color display.

Although speed increases will vary depending on the application, the 16MHz clock rate of the board's processor is twice that of the standard SE system board. The DisplayServer SE/XL also includes a socket for an optional 16MHz 68881 math coprocessor, which is sold by third parties.

The main advantage of supporting a non-Mac monitor is that monitors from the IBM PC world tend to be much less expensive than their Mac counterparts. Also, companies that have been replacing their PCs with Macs, or their monochrome displays with color devices, can now recycle the old monitors as inexpensive second displays for the Mac. The company recommends dealer installation of the device, but says that the process is about as difficult as adding SIMMs.

The list price for the DisplayServer SE/XL was not finalized at press time, (continues)



Lapis Technologies' DisplayServer SE/XL combination board accelerates the SE and supports an external non-Mac or Mac monitor.

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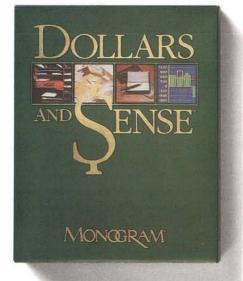
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but the company predicted it would be between \$650 and \$750. The board was scheduled to ship by the end of February. For more information, contact Lapis Technologies in Alameda, California, at 415/748-1600.—**T.M.** 

#### John Hancock Goes Mac

Looking for the ultimate virus protector? Can't run a paperless office because too many documents need signing? Take a look at RSA Data Security's digital fingerprinting product.

RSAsign and RSAcheck are based on cryptographic technology developed at MIT in the late 1970s. Under this system, you have two keys—a public key, with which other users encrypt messages for you, and a private key you use to decrypt messages that have been encrypted with your public key.

Rather than encrypt data, RSAsign and RSAcheck verify the authenticity and integrity of documents by attaching an encrypted digital "signature" or "fingerprint." RSAsign distills the contents of a file into a 16-byte digital fingerprint, which it then encrypts and inserts in that document as a resource. When the receiving party decrypts the signature, if even a single bit in the file has been altered—by tampering, by a virus, or even due to a disk-write

error—the two fingerprints won't match. Because only the tiny signatures are encrypted, signing and verifying files takes just a few milliseconds, and files can be processed in batches.

RSAsign and RSAcheck are most useful where data integrity or authorship is as important as secrecy. For example, when faced with managing the many versions of software they are developing, the programmers at RSA use RSAsign to lock down a version and its documentation. RSA's technology can also be incorporated into other products—for example, Lotus uses the IBM PC version in its Lotus Notes, a groupware editing product.

A single copy of RSAsign and RSAcheck lists for \$195; site licenses and server versions are much less expensive. For more information, contact RSA Data Security in Redwood City, California, at 415/595-8782.

-Macworld Staff

#### **Physics On Screen**



Mechanical physics is essentially the study of forces that put matter in motion, change

its course, or stop it from moving. Physics students learn about motion by description, first anecdotal and then mathematical, but even using such common teaching tools as wave tanks, time-lapse films of bouncing ping-pong

balls, and 50-foot slinkies, the concepts are difficult to grasp.

Interactive Physics teaches mechanics by giving you control of a world. You build an environment using rectangles, circles, and polygons, then tie them together with anchor points, springs, ropes, and shock absorbers, and set it all in motion. You control the density, mass, and initial

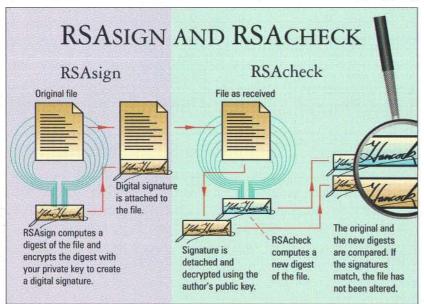


Professor John Ertel teaches mechanical physics to future navy officers.

velocity of each object; the tension of springs and shock absorbers; and even gravity and air resistance. A few lines moving about in a two-dimensional plane appear realistic because they are governed by the same math that describes motion in the real world—in fact, the sample file of a car and passenger crashing into a wall will undoubtedly make you cringe.

John Ertel teaches physics to two dozen second-year students at the U.S. Naval Academy, in Annapolis, Maryland, aided by Interactive Physics on a 37-inch Mitsubishi monitor. He says, "There are things you can do with Interactive Physics that you can't do in a lab-for example, slow down time as an action progresses." He doesn't know yet if test scores will improve. but students "can set up a problem and get a mental picture of it [which makes it] a whole lot easier to . . . understand the mathematics." Ertel adds that because Interactive Physics is mechanically oriented it is unsuited for teaching about sound, heat, and electromagnetism.

Interactive Physics lists for \$449. It runs on a Macintosh Plus or SE, but its performance is greatly enhanced by the math coprocessor in the SE/30 and II-family machines. For further information, contact Knowledge Revolution in San Francisco, California, at 415/377-1940.—D.L.



To authenticate documents, RSAsign and RSAcheck reverse the standard method of using a public key to encrypt data and a private key to decrypt it.

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#### Get the inside story on hard drives - page 3



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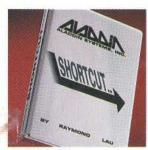
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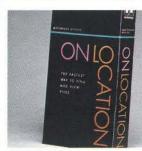
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AME Single User

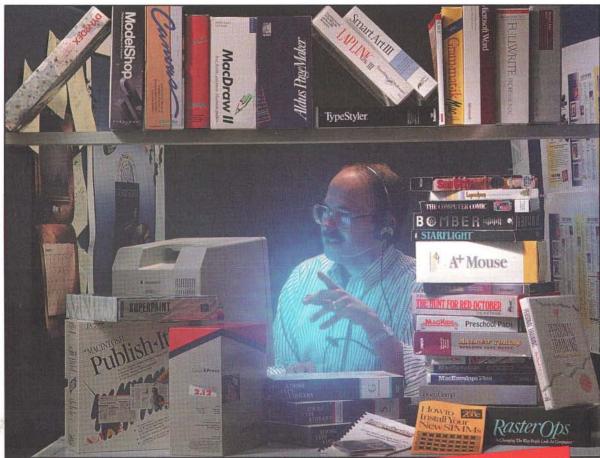
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#### THE INSIDE STORY

### On The MacZone

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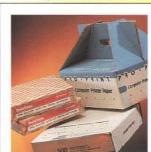
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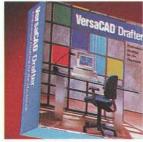
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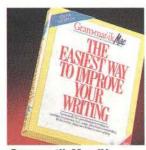
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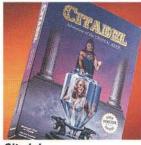
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MacZone page 7 of 8

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## MULTIMEDIA ISITREAL?

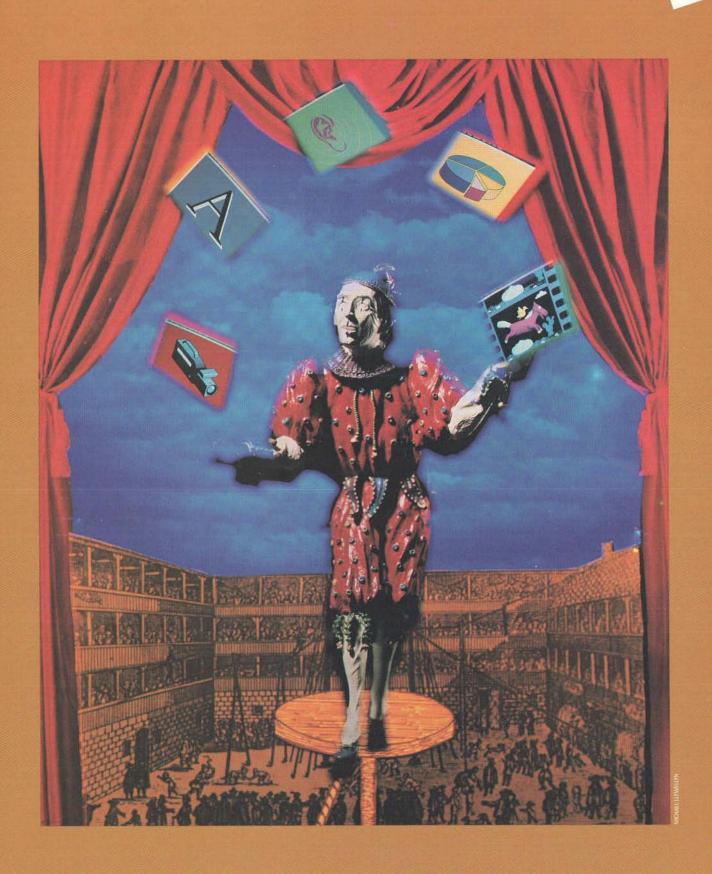
Juggling media
types for maximum
impact—multimedia's
promises and
problems

Buzzwords intrigue but rarely inform. The term *multimedia*, for instance, is bandied about as though we all agree on its definition and implications. The truth is, consumers, developers, and computer pundits have stretched its meaning until there is little left beyond hyperbole and generalizations.

To find out what lies behind the hype, we interviewed pioneering multimedia developers. We looked at the available production tools and publishing options. Finally, we drew up a definition of multimedia as it applies to the Macintosh.

In the course of our research, we listened to pie-in-the-sky vision-aries, sympathized with frustrated developers, and talked to every-one from computer retailers to high-school teachers. We catalogued the tools available to multimedia producers (see "Multimedia Production Tools"). Finally, after juggling the pieces of the puzzle, it became clear that asking whether or not multimedia computing lies in our future is a bit like our grandparents' wondering whether or not movies should have sound. It's not a question of if, but when.

by Suzanne Stefanac and Liza Weiman





Using his solar-powered multimedia lab, ecologist Mike Hamilton catalogs the wildlife of the James San Jacinto Mountains Reserve.

#### **Multimedia Defined**

- Multimedia incorporates several media types—text, graphics, audio, animation, video—in a single computer document; sound and/or motion are integral to a true multimedia project.
- What distinguishes multimedia from film or video is interactivity. Watching a detective movie is one thing, solving the mystery is another. Computerbased multimedia allows the user to determine the pace and path through ever-branching options.

• Multimedia developers must be much more than programmers, video producers, and audio wizards. They must also be interface designers able to knit several media into easy-to-navigate documents.

#### Where Is the Knowledge Navigator?

Apple touts the Macintosh as a multimedia machine, primed for easy integration of multiple media. As a teaser, John Sculley often shows a video about the Knowledge Navigator—a simulated notebook-size computer that talks and listens, fetches clips from video databases, and even schedules appointments for its lucky owner. But as much as we'd like to believe that voice-activated electronic butlers are in our near future, it just isn't true.

The problem, as usual, lies not in the vision, but in the technology. Before full-motion video can be delivered over networks and real-time animation is available in 32 bits, we'll need CPUs and graphics processing capabilities many times faster than those currently available. Storing these memory-hungry multimedia files is another problem in search of a solution. And although Articulate Systems' Voice Navigator looks promising, voice-recognition technology for personal computers is still in its infancy—a fact even Apple tacitly admits.

In a recent Desktop Media campaign aimed at the business community, Apple featured a multimedia presentation of a cartoon car with propellers—the HeloCar—that included page layout, 3-D graphics, 35mm slides, and overhead transparencies. Screens with HyperCard-like buttons let you choose between an animation of the car flying, schematic drawings of the interior of the engine, or dynamic cost breakdowns. What this slick presentation lacked was 32-bit color animation, full-motion video, and voice annotation.

#### **Other Platforms**

While Apple is promoting the Macintosh as a platform for multimedia, other computer companies are pitching their own development schemes. Next, for instance, is attracting some first-rate developers (see "Multimedia on the Next"), and IBM's InfoWindows with TouchScreen Display and Sony's View System have been popular in the

#### **MULTIMEDIA PRODUCTION TOOLS**

Products on this line are arranged according to the amount of time and money you must invest if you want to include sound, animation, or video in your multimedia documents. – Suzanne Stefanac



Basic Animation
MacMovies, Lapis Technologies, \$99
Studio/1, Electronic Arts, \$99
VideoWorks II, MacroMind, \$295
VideoWorks II HyperCard Driver, MacroMind, \$99.95

Basic Audio Input and Editing
The Voyager CD AudioStack,
The Voyager Company, \$99.95
MacRecorder, Farallon Computing, \$249

Talking Agents
HyperAnimator, Bright Star Technology, \$199.95
interFACE, Bright Star Technology, \$499.95

corporate community for years. Intel's continued promise of affordable DVI (digital video interactive) standards might make the compression and playback of full-motion (30-frames-persecond) video a reality on the IBM PC—someday.

The problem with Intel's compression scheme is that although you might be able to play back compressed video on a personal computer, it takes a large, expensive computer to compress the data in the first place. Personal-computer owners can inexpensively play multimedia releases that were very expensive to produce. Just as with records or CDs, consumers can play them, but not make them.

Apple, in contrast, has stated publicly that its vision requires that the Macintosh be able to both make and play multimedia on the desktop. Apple believes that users should have the option to be both consumers and producers.

In keeping with this vision, Hyper-Card was Apple's early entry into the multimedia sweepstakes. Because it enables users to write their own simple interactive applications and because it can be used to access and control other media—CD ROM and videodisc players, for instance—HyperCard struck a chord. As HyperCard creator Bill Atkinson notes, "We were surprised at the way people jumped right in and started using HyperTalk. This was probably due to a pent-up demand for user programmability."

#### The Multimedia Pyramid

Of course, even if Apple's vision becomes a reality, most people will

## Users should have the option to be both consumers and

producers

probably encounter multimedia presentations in boardrooms and salesrooms, schools and training centers,
museums and shopping-mall kiosks.
Some people will learn to add a few
sounds or short animations to presentations. Very few, however, will be in a
position to invest the time and money
necessary for creating truly professional multimedia projects. Multimedia production, particularly if video is
involved, will still be in the hands of
the few who have access to advanced
technology. (For an overview of the

costs involved in optical publishing,

see "Be Your Own Producer.")

On the other hand, homemade videos are quite popular, and the fact that the quality isn't professional doesn't seem to matter to most people. Multimedia presentations are similar. For a small investment in time and money, you can incorporate text, graphics, and sound into your documents. For a little more money, you can add color, animation, and CDquality sound. For still more money and time you can use digitized video still-frame pictures. For a lot more money you can include full-motion video. And at the highest end of the spectrum, you can incorporate realtime video complete with computergenerated text and graphic overlays.

The following profiles illustrate

some of the ways in which people have found multimedia to be a cost-effective solution to problems in their workplaces. (For a listing of multimedia production tools arranged loosely according to the time and money investments involved, see "Multimedia Tools," the table running along the bottom of these pages.)

#### In-House Expertise

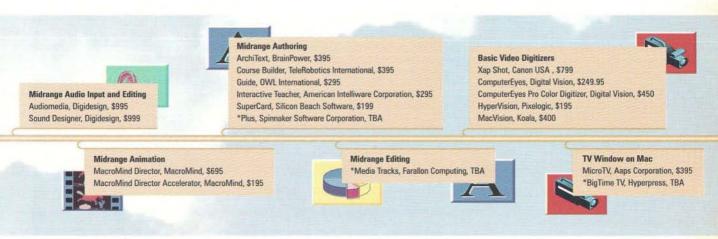
In a fast-changing world, keeping employees and customers up to date on technical information is a challenge many companies face. Multimediabased training, because it can incorporate voice, music, animation, and interactive course work, has proven popular in many corporations.

Codex Corporation, a subsidiary of Motorola, is a data-communications and networking-services company that needed to find a way to effectively train its sales representatives, applications engineers, systems engineers, customer-service representatives, and customers in the basics of digital telecommunications technology.

Working with interactive multimedia developers Madeline Butler and Paul Raila, Codex produced Basics of Digital Voice Technology, an 8MB interactive HyperCard stack that replaces an eight-hour lecture-type course with a three- to four-hour interactive one.

Incorporating VideoWorks II animation, sounds digitized with Mac-Recorder, and animated characters produced with HyperAnimator, this interactive training course simulates a year in the life of a communications manager in a medium-size company.

"We chose to make it a simulation



with specific challenges," says lead designer Madeline Butler, "so that people would have an inherent motivation to finish the course without feeling pressure related directly to their own jobs."

Basics of Digital Voice Technology is currently running in over 30 sales and service centers nationwide, and Codex is developing an interactive stack-based course on ISDN (Integrated Services Digital Network). Having developed expertise while working on Basics of Digital Voice Technology, Codex is creating the ISDN project entirely in-house, using outside contractors only for the design of some of the graphics. This time the developers are adding a Computer-Eyes digitizer for capturing the images of real people, and they've added MacroMind Director to their toolbox for creating animations.

#### **Getting the Big Picture**

Ecologist Mike Hamilton, resident director of a University of California ecological reserve for teaching and research, wanted to create an interactive ecological database both as a teaching aid and as a model for cataloging the natural world. In order to do so, he built a solar-powered multimedia lab.

Using a Mac II with an Apple 8-bit video board, a 40MB hard disk, a 20MB hard disk for backup, a Digital Vision ComputerEyes Pro Color video digitizer, a Pioneer 4200 videodisc player, and a 19-inch Sony multisync monitor, Hamilton has created the Macroscope Ecology Laserdisc, a videodisc with over 25,000 still images, full-mo-

tion video sequences, and a 30MB HyperCard stack that contains detailed ecological information. His goal is to create a scientifically accurate and comprehensive database appropriate to the needs and levels of interest of groups from kindergartners to Forest Service professionals.

"The important thing is that this doesn't have to be a big-budget

Using still-frame video cameras from Canon-the Xap Shot and RC701-and an 8mm Sony HandyCam camcorder, Hamilton and his crew of researchers take video images in the field of all relevant biological phenomena, including close-ups, full-motion sequences of animal behavior, and a highly structured 150-frame view of an area that becomes a videomap, a series of overlapping images that record everything a person can see while standing in a particular spot. Information about the location, format, date, time, and photographer of each image, as well as species information and ecological classification, is added back at camp on HyperCard cards using a Macintosh Plus. Parabolic microphones and cassette tape recorders are used to capture animal sounds, and MacRecorder is used to digitize the sounds and add them to the stack back at the office.

Hamilton makes three to four videodiscs per year for a total of about \$3000. Working with Laser Edit, a postproduction video service bureau in Los Angeles, he transfers his video in animation mode, one frame at a time, onto professional 1-inch-format videotape. This is then recorded on an Opticle Disc Corporation Mark II WORM drive to make a one-shot check disc that is LaserVision 2-compatible (playable on standard industrial players). This plastic disc cannot be replicated, but at \$300 per check disc it is an economical way to prototype the version of the Macroscope that Hamilton will eventually produce in large quantities (see "Be Your Own Producer").

"The important thing," Hamilton says, "is that this doesn't have to be a big-budget enterprise. You can make multimedia happen on a Mac Plus with less than \$1000, once you own the basic equipment. This stuff is like Hollywood, it will absorb as much money and time as you're willing to put into it-your budget may go way beyond \$1000 if you don't plan carefully."

#### Selling in the Twenty-First Century

The people at Live Marketing have been creating presentations for large corporations for the past 17 years. They've used slides, multiple slide projectors, video walls, lasers, and even puppets and holography to sell,

#### MULTIMEDIA PRODUCTION TOOLS (continued)

#### Video In and Out

NuVista (1MB, 2MB, 4MB RAM), Truevision, \$2995, \$4495, \$6495

ColorSpace II, Mass Microsystems, \$1995 ColorSpace FX, Mass Microsystems, \$2995 Genlock Converter, Julian Systems, \$999 \*Moonraker, Workstation Technologies, TBA



ColorSnap-32, Computer Friends, \$1595 FrameGrabber 324NC, RasterOps, \$1995 Neotech Image Grabber 1.8,

Advent Computer Products, \$1499 Personal Vision, Orange Micro, \$2899 PixelGrabber, Perceptics, Corporation, \$1720 ProViz Video Scanner, Pixelogic,

\$1100 black and white, \$1700 color ProViz Video Color Converter, Pixelogic, \$595 Quick Capture, Data Translation, \$1245 Color Capture, Data Translation, \$2995

#### **RGB** and Composite Convertors

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Video Out (RGB and NTSC)

D5-SCX Video Scan Converter, Dimension 5, \$1695

ColorBoard 224, 232, 264, RasterOps Corporation, \$3995, \$2995, \$995 SFX, RasterOps Corporation, \$1495



persuade, and communicate with people in the chaotic and competitive trade-show environment.

Now Bill Stimwich, vice president of marketing, has added Mac-based multimedia presentations to the company's portfolio. Using MacroMind Director as the basic design tool, he adds images created with Swivel 3D, Aldus Persuasion, MacDraw, and Canvas 2.0. He scans in 35mm slides with a Barneyscan color slide scanner and uses a flatbed Howtek scanner for color photographs. For certain digitalaudio effects Stimwich uses MacRecorder, but the bulk of the sound track usually runs on a tape deck hidden within the booth, synchronized to the presentation running on a 37-inch monitor and a Mac II.

Stimwich's productions also include a live actor working in sync with the multimedia presentation, which runs repeatedly from five to six minutes throughout a trade show. Calling his work twenty-first-century slide shows, he uses animated effects including montages of photos, color animations, and visual magic to draw attention to his presentation subject.

For presentations projected onto screens, he feels that 8-bit color achieves the nearly photographic realism he requires. "There's nothing limiting about the Mac environment today. Right now, I can do everything I can ever imagine wanting to do, with readily available tools."

#### **Access to Video Archives**

What happens to that video clip after you've seen it on the evening news? Until very recently, at ABC News it

#### MULTIMEDIA ON THE NEXT

he Next machine incorporates several hardware and software features that are generating interest among multimedia developers. With its 25MHz 68030 processing unit, 8MB of RAM (expandable to 16MB), direct memory access (12 I/O processors), and digital signal processor (DSP), the Next is designed to capitalize on multimedia's need for enhanced speed, memory, datastorage, and sound capabilities.

The Next comes bundled with Mail, an electronic-mail application that lets you send voice messages over built-in Ethernet circuitry. FrameMaker, a desktop publishing program from Frame Technology Corporation, lets you add voice annotation to documents.

Developers like Metaresearch have created software and external peripherals that let users input and manipulate CD-quality sounds and video images, taking advantage of the Next's DSP chip. Digital Ears consists of a sound utility plus hardware; it opens, plays, records, and saves sound onto SCSI disks or optical discs using a simple graphical interface. Digital Eye grabs still-video frames or sequences from laser disc players, still and full-motion video cameras, and other standard NTSC video sources. Files created with either product can then be included in documents and in other applications.

MediaStation, an application from Imagine, enables users to capture, store, and process images, animations, and sounds in an environment that allows several media to be accessed and retrieved at once. Storing data on optical discs allows visual archives, digital audio libraries, electronic storyboards, and desktop presentations to take advantage of high resolution visual and sound files

went into storage; to see it again, you had to pay thousands of dollars for each minute of video footage. Then in late 1988 David Bohrman and his team at ABC News Interactive began publishing videodiscs for the education market.

Bohrman had been executive producer for ABC's coverage of the 1988 presidential election, so it made sense that ABC News Interactive's first release would be The '88 Vote, Cam-

paign for the White House. Subsequently, in tandem with distributor Optical Data Corporation, ABC News Interactive released the videodiscs AIDS, The Great Quake of '89, and Martin Luther King Jr. (including the entire "I Have a Dream" speech). In the works are Mission: The Moon, an overview of the Mercury, Gemini, and Apollo space flights; and The Powers That Be, a three-part project that will look at the Supreme Court, Congress,



**High-End Animation** 

DQ-Animax, Diaquest, \$2995
\*Electric Image Animation System, Electric Image, TBA
The Animation Stand, Linker Systems, \$7495



High-End Authoring
Authorware Professional, Authorware, \$8050

E v

Videodisc Production Tools

HyperCard Videodisc Toolkit, APDA-Apple Computer \$40 Interactive Video Design Toolkit, Electronic Vision, \$395, enhanced version \$495

Storyboarder, American Intelliware Corporation, \$495 The Voyager Video Stack 2.1, The Voyager Company, \$99.95



\*Voice Navigator, Articulate Systems, TBA \*Voice Navigator XA, Articulate Systems, TBA



Mentor/MacVideo, Edudisc, \$695 Video Builder, Telerobotics International, \$695

Video Builder Color, Telerobotics International, \$995 VideoDisc Writer, Whitney Educational Services, \$589



**High-End Video Editing** 

AVID/1 Media Composer, AVID Technology, \$50,000—\$85,000 Midas 1, Seehorn Technology, \$10,000

The Worx, Julian Systems, \$-995

Quicksilver Videodisc Editing System (software),
Sundance Technology Group, \$3950

\*Not shipping at press time.

and the presidency.

Using HyperCard as a navigational front end, the ABC Interactive videodiscs enable teachers to create customized lesson plans that draw upon the recorded video information. In a supportive move, Apple approved the use of its educational marketing funds for the purchase of videodisc players and monitors in schools.

#### **Development, Distribution, and Tools**

The Voyager Company is striving to create a consumer market for interactive multimedia. Its products range from educational to entertainment,

#### BE YOUR OWN PRODUCER

D ROMs hold over 600MB per disc and are perfect for the distribution of multimedia applications that incorporate animations, graphics, audio, and text. For those who want to use full-motion video in their multimedia presentations, videodiscs are the preferred medium.

CD ROM pressing plants accept data on tape or hard disk. Mastering prices range from \$1500 to \$3000; replication and packaging prices depend on the total number of discs pressed. To produce from 1 to 500 discs, the price per disc starts at \$2.35. As the volume goes up, the price per disc goes down. A one-time-only disc for last-minute testing and fine-tuning, costs from \$500 to \$1000.

Videodiscs haven't had the impact on the consumer market that their cousins, VCRs, have, but they do offer high-resolution pictures and CD-quality sound. In addition, you can access the information on a videodisc in a random manner, and the disc doesn't wear out. Authoring systems such as HyperCard and SuperCard control the access to specific frames or sequences.

#### Consumer versus Industrial

There are two kinds of videodisc players on the market. Consumer-level players are generally priced from \$400 to \$2000 and are designed primarily for viewing movies and listening to audio CDs. Industrial-level players, starting at \$1000, have access times three to four times faster than consumer-level players. They also have an RS-232C port for interfacing with a computer, and an internal microprocessor that allows programmed control of the videodisc.

#### **CLV** versus CAV

Videodiscs can be recorded in two different ways. The CLV (constant linear velocity) format provides up to 60 minutes per side of straight play on a 12-inch videodisc but has limited interactive capabilities. You don't have random access to the material (except on the most expensive industrial-level players), and you can't freeze frames or view material in slow motion, although you can still scan through the material sequentially and access it by chapter.

In contrast, CAV (constant angular velocity) format provides only half the storage capacity—30 minutes of full-motion video per side of a 12-inch disc—but it does offer interactivity. Depending on the player you're using, you can randomly access any of the 54,000 frames per side, view material in fast or slow motion, step through frames backwards or forwards one frame at a time, or freeze single frames. Because of this interactive capability, most computer-based multimedia applications use the CAV format.

Both CLV and CAV offer dual audio channels of 30 minutes per side, allowing you to record two audio tracks for the same video sequence. You can have narration in two languages or at two levels of difficulty, for instance, without having to rerecord identical video tracks.

#### Interactive Programming

There are three levels of interactivity available to videodisc producers.

Level I lets you place automatic stops and chapters in your material during mastering. User interaction is limited to playing and searching for material using these markers, and input is usually limited to a remote-control device. Level I disks are meant to be played on standard consumer-level players.

Level II contains programming, located in one or more segments of the second audio channel, that controls the videodisc. The data is preloaded into the videodisc player's memory. Normally Level II programming requires the use of an industrial player.

Level III videodiscs are completely controlled by an external computer. All the data necessary to do this is loaded into the computer from another source, not encoded on the videodisc itself. Since a computer is controlling the play, more-sophisticated levels of programming control video playback and user interaction. Level III allows more flexibility in programming, since the controlling information is not pressed onto the videodisc.

#### **Production Costs**

While the main cost of any videodisc production is in scripting, shooting, and editing, the following is a list of the major postproduction costs.

**Premastering** You must deliver your material to a videodisc production facility on professional-quality videotape. This necessitates the use of a postproduction facility where, at the very least, you transfer your videotape to a 1-inch or  $^{3}/_{4}$ -inch master at a cost ranging from \$150 to \$400 per hour.

**Producing a check disc** A onetime-only copy of your material for use in development of the final version, or for limited distribution, costs from \$300 to \$750 dollars, depending on your choice of a glass or plastic disc and of the manufacturing plant.

Mastering the disc Transferring your data to a glass master costs from \$1800 to \$7000 depending on turnaround time (faster costs more) and interactivity level (Level II costs more).

Replicating the disc Stamping out multiple copies of a mastered disc costs from \$9 to \$21 per side, depending on the total number of copies.

## Multimedia is not just a buzzword or a set of products

from videodisc based to CD-audio based. Categorizing itself as analogous to a book publisher, Voyager adds supplementary material to videos and other work brought in from around the world, generates its own video productions, and distributes its own and others' works.

Voyager also sells videodisc and CD ROM drivers that can be converted to SuperCard, and the company supports videodisc models that the Apple-supplied drivers don't. Voyager sells The Box as well, an external device that provides computer control over some models of consumer videodisc players, enabling consumers to play interactive multimedia on the same player they bought to play movies.

Voyager's in-house staff of artists, writers, video producers, graphic artists, and HyperCard scripters collaborate with recognized authorities in specialized fields such as music or art history to produce the informative, visually appealing, and comprehensive products for which the company is known.

But making the products is one task, distributing them is another. Not yet comfortably positioned in computer software stores, video rental outlets, bookstores, or record stores, Voyager sells some of its titles in videodisc stores and most of them through direct sales. Voyager would like to see a new kind of store emerge, where you could buy multimedia hardware and software in one convenient place.

Another pioneer in the multimedia market is Warner New Media, which is producing innovative CDaudio and CD ROM products, including a three-CD set on Mozart's *The Magic Flute*.

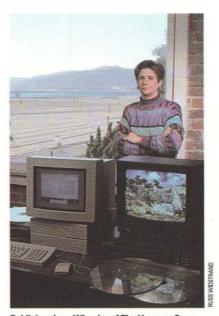
#### Is It Realistic Yet?

Multimedia is not just a buzzword or a set of products. It isn't even really an emerging market niche. Rather, it is the convergence of many new, and some not so new, technologies that promise to work together in new and meaningful ways. Multimedia promises to enrich our computing environment and bring multisensory, nonlinear approaches to our work and play. It is expensive, demanding, and potentially rewarding. The appropriate question may not be "Is multimedia real?" but rather, "Is it realistic?"

Until optical read-write technology is easily affordable and technically reliable and real-time schemes for compression and decompression of video become feasible, the storage and transportation of multimedia documents will continue to present problems. One frame of digitized full-motion video, after all, currently takes up 700K of space. Because full-motion video requires 30 frames per second, digitized video on the desktop remains unrealistic.

The amount of disk space and RAM a sound file takes up depends upon the sampling rate that it was recorded at. The sampling rate reflects the number of digital "snapshots" taken of a sound in one second. The higher the sampling rate used, the more room the recording will take up, and the higher the quality of the recording.

Eight-bit sound, adequate for



Publisher Jane Wheeler of The Voyager Company recognizes that distribution is a crucial link in the development of a multimedia market.

speech and some sound effects, requires up to 22K of RAM per second to play. CD-quality sound, in which 16 bits are assigned to each sample, is ideal for music and high-quality effects, but needs up to 85K of RAM per second. Until recently, these storage requirements have made it difficult to add more than brief sound bites to presentations. New software compression schemes now make it possible to compress sound files for storage, but they do degrade the quality of the recording on playback. The Audiomedia board from Digidesign uses a DSP chip and specialized driver software that allow real-time playback of CD-quality sound from a hard disk, making the Mac competitive with the Next machine in audio processing, and making it feasible for desktop developers to include long sound sequences in multimedia documents.

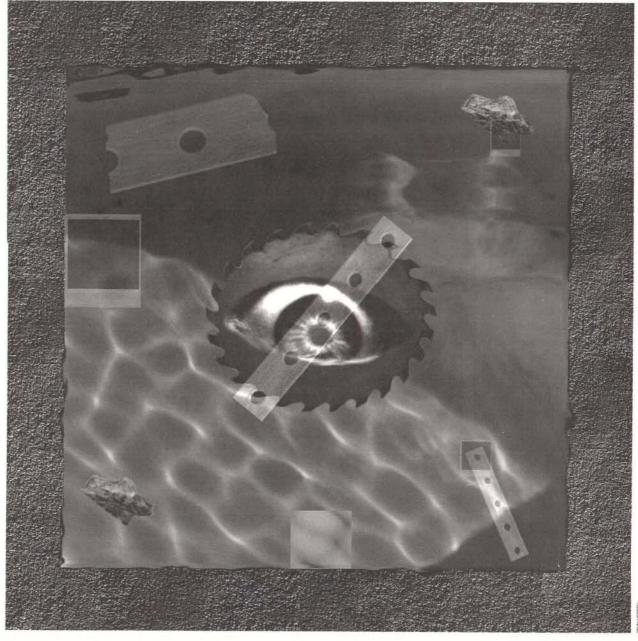
But even if you've digitized still frames of your videos and only used snippets of sound to save disk space, a five-minute multimedia presentation incorporating 3-D animation and 8-bit color could easily take up several megabytes. Traveling with your presentation means lugging an expensive and fragile hard disk around or investing in a removable system.

Worse still, if you want to show your presentation to more than a few people, you're going to have to spend the money to transfer it to videotape and rent either an expensive videoprojection unit or a 37-inch monitor. Either way, you have to decide whether the increased interactivity, animation, and sound really make the added cost and setup time worth it.

Multimedia, however, *is* the wave of the computing future. The speed, storage, and price constraints that currently limit multimedia productions will largely evaporate as the technology evolves. While the task of producing full-fledged multimedia productions will continue to fall to dedicated developers, more and more individuals within the education, training, and business fields will undoubtedly invest the time and money to create lowerend multimedia presentations that will assist them in communicating with and persuading their target audiences.

See Where to Buy for contact information.

## Gray-Scale



JOHN HERSEY

## Contrasts

o you want to start using gray-scale scans for desktop publishing. You want to place black-and-white images directly in electronic page layouts and then print negatives on an imagesetter or laser printer. You

want to speed up turnarounds while cutting stat-house and stripping bills. You want creative control: the power to paste birds into the sky, turn up the contrast till afternoon looks like sunset, paint out that telephone pole sprouting from the company president's head.

Provided the work you do is appropriate (see "What Exactly Is This Stuff Good For, Anyway?"), you can do all these things, and more. But to do them well, to do them economically, and to have any fun in the process, you'll need to get the right image-manipulation software.

For years now buying a gray-scale program has been, as we say in the computer game, a binary decision: Digital Darkroom, from Silicon Beach, or Letraset's ImageStudio. Recently two new programs have entered the picture, bringing with them powerful capabilities. One of the newcomers, Enhance, from MicroFrontier, will appeal to people who do technical image analysis as well as to publishers and artists.

New gray-scale
programs broaden
the range of
offerings, but sharp
contrasts make
for black-and-white
decisions

The other, Blue Solutions' PhotoPress, bills itself as a tool for no-nonsense production. This article compares all four of these programs to see which does what best.

For some people at either the high or the low end of Mac halftoning, the right software won't be a gray-scale program, or a commercial gray-scale program, at all, and we'll look at some other options worth considering. But first let's compare the old standbys to the digital debutants to see how gracefully the gray-scale graybeards have aged.

#### **Digital Darkroom**

Digital Darkroom is a reasonably flexible, well-designed program. It offers some powerful features that until recently were uniquely its own. The interface is convenient and the manual is the best of those under review.

For the most part Digital Darkroom includes the same basic halftoning, retouching,

and brightness and contrast controls as its forebear and longtime competitor, ImageStudio (see "Dots Nice!"). Some notable departures, however, do Digital Darkroom credit. Among the program's most powerful features are its Image and artists.

strict the gray values that will be affected by painting, filtering, and even pasting operations.

The Image Controls work with the paint brushes and some of the filters, such as Sharpen and Blur. Suppose, for example, you have a picture with a relatively light sky and a foreground made up of darker shades. The Image Controls enable you to restrict touch-up tools so that you can paint clouds in the sky without affecting the mountains that form the horizon.

The Paste Controls work on a similar principle but include features useful in cut-and-paste work (see "Paste If"). In the example just cited, the Paste Controls could enable you to specify that pastes replace only the sky shades. You could then forget about painting clouds and simply drop in a dramatic sunset behind your mountains.

In the retouching department, Digital Darkroom's Stamp, which permits you to pick up a small section of an image and paint with it, is particularly useful. Photographs rarely contain smooth tones, and without this or a similar tool, touched up areas can look unnaturally flat. The only problem with Stamp is that the sampling area is severely limited; if you're not careful when using it to paint an area larger than the sample, the repeating stamp produces a grid pattern.

Digital Darkroom was the first Mac program to offer an autoselect feature—which searches for the edges of zones with similar gray values, so you can select objects in a picture without manually lassoing them. And it's still the only gray-scale program with an autotrace feature, which outlines ob-



Paste If

Digital Darkroom's Paste Controls enable you to protect parts of the source or target images during pastes. In this example, the white portions of the Target bar indicate that pastes will not affect light areas in the target image. The line cutting across the graduated bar moves to reflect sampled values in the on-screen image, helping you to pinpoint values for masking. The Darken, Lighten, Blend, and Dissolve options provide control over the relative brightness of source and target images and also enable you to produce double exposures.

jects and exports the outlines as Adobe Illustrator files.

Unfortunately, despite its many strengths, Digital Darkroom is a program in need of a major upgrade. It competes with ImageStudio, particularly since it has a \$100 price edge, but doesn't have what it takes to keep up with today's graphics programs (see "Gray-Scale Features").

Digital Darkroom's biggest limitation is that it's just not désigned for the large files that 8-bit scans often yield. It's OK for working with 4-bit files or images destined for a laser printer. But for files larger than 750K or so—about the size of a 5-by-7-inch, 120-dots-per-inch, 8-bit scan—program speed slows to a crawl. You find yourself waiting around for tools to come back, while the screen labori-

ously refreshes. And the program has a tendency to crash.

Even if you're not going to use large files, you still have to have a lot of RAM to use Digital Darkroom. I tested these programs on a machine with 5 megabytes, and I wouldn't recommend that anyone do much real work in any gray-scale program without at least 4MB (8MB would be better). Still, the fact is that it's possible to work in ImageStudio with only 2MB.

Digital Darkroom holds everything in RAM, and it stores copies of the image in buffers in order to provide three levels of Undo. These buffers give the program its nice, interactive feeling, but they also eat up memory, the lack of which causes various program features not to function. To use all of Digital Darkroom's features re-

## WHAT EXACTLY IS THIS STUFF GOOD FOR, ANYWAY?

f you have a quality, glossy publication and want to use Mac gray-scale scans to cut down your stat-house bills, forget it. In the first place, I've never seen a side-by-side quality comparison between Mac and conventional halftones where the former looked better. And secondly, black-and-white halftones aren't that expensive; any money you might save on stripping and stat fees will probably be offset by the value of the time you've put into doing everything yourself.

If your work fits some or all of the following descriptions, however, digital halftoning can pay off.

- Your quality demands are moderate. Gray-scale scanning is a good application for newspapers, for example, where paper quality and halftone resolution are low. The New York Times uses scanned photographs "almost every day" in editorial illustrations, according to Rich Meislin, head of the graphics department.
- You want control over creative effects, such as cutting images from backgrounds or making double exposures. A typical application would be ad design. If you do ads for newspapers or other medium-quality purposes, you can do everything in-house, cut costs by saving on stripping and services like airbrushing or mask cutting, and probably shave your deadlines.
- You have a need for accurate, impressive mock-ups.
- You regularly work with damaged, amateur, or other poor-quality photographs. Gray-scale editors are superb at retouching blemishes and tears, and can do a lot to fix poorly exposed or printed pictures (see "Touch-up Tester").
- You don't require large sizes at high resolutions. Even with a beefy system, this isn't practical.
- A scanner can be a cost-cutting production tool even if you don't need creative effects—especially if the publication uses many photographs, quality is moderate, and you have more time than money.

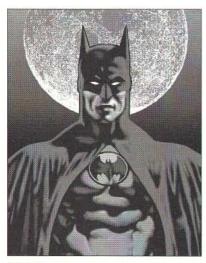
For more insights on when scanning is and isn't appropriate, see "A Halftone Handbook," *Macworld*, October 1988.

quires RAM equaling *four times* the size of the file, in addition to the size of the program (about 450K). So with 2MB free, you'd fall short if you tried to rotate a 500K file (rotation being a memory-intensive operation).

#### **ImageStudio**

ImageStudio was the first Mac grayscale program. It was ahead of its time, unique—but that was, then. Now Letraset, which has evidently been concentrating its energies on ColorStudio, hasn't upgraded the original in almost two years, and at this point there are only a few reasons for considering ImageStudio.

The program's gray-scale touch-up tools are very good (see "Batmoon"). Numerous controls that work with the fingertip (smudge), water drop (blur), charcoal (lighten, darken), and paint-brush tools enable you to change their responses in useful ways (see "State Your Preference"). ImageStudio is the only gray-scale program that lets you create new brush shapes and save them. To make things even more flexible, you can create your own tools: take a custom brush shape, give it the characteristics of a given tool (the rubber stamp, for example, which can



Batmoon

ImageStudio's touch-up tools are so fast and flexible that artists such as Pepe Moreno (who won first place for illustration in *Macworld*'s art contest last year) have used it as a black-and-white paint package, later colorizing their images in other software.

From Digital Justice, © DC Comics 1990

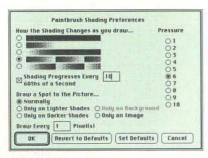
#### **GRAY-SCALE FEATURES**

	lmageStudio 1.5	Digital Darkroom 1.1	Enhance 1.0	PhotoPress 1.0	lmage 1.22
Price	\$495	\$395	\$375	\$295	free
Minimum requirement	Mac Plus	Mac Plus	Mac II, 2 MB	SE/30 with	SE/30 with
				8-bit card, 2M	8-bit card, 2MB
Limited by RAM or disk	disk	RAM	RAM	RAM	RAM
Shades displayed	102	128	256	256	256
Opens multiple files	0	0		•	
Autoscroll	0	•	•	0	0
Text tool	0	0		•	
Colorization features	0	0		•	•
Save: PICT/ EPS/TIFF	0/0/0	0/0/0	0/0/0	0/0/0	0/0/0
MacPaint/Compressed	0/0	0/0	0/0	0/0	0/0
Set print angle/frequency	0/0	0/0	0/0	0/0	0/0
Save angle/frequency	EPS only	0	0	0	0
Revert to Saved	RIFF only	PICT only		•	
Number of zoom levels	9	6	11	81	81
GRAY-SCALE EDITING					
Bright, contrast sliders	•	0.00	•	•	
Interactive gray-map graph				),	2
Alter selection only		0			
	0/0	P/O	0/0	0/0	
Histogram/line profile		<b>P</b> //>	0,0	010	●/●
SELECTING AND TRACING				5.54	A5/A
Autoselect/set sensitivity	0/0	•/) '	●/●	) <sup>5</sup> /0	<b>)</b> 5/0
Edit selections	)4	•	•	•	•
Adobe Illustrator Autotrace	0	•	0	0	0
Masking buffer	0	0	•	) <sup>7</sup>	
Circle/square/polygon	⊙/●/●	0/0/0	0/0/0	0/0/0	0/0/0
CUT AND PASTE					
Blend images/control fade	) /)*	●/●	0/0	•/0	•/○
Paste-if controls	O <sup>5</sup>	•	•	0	0
Pastes scaled to fit selection	•	•	•	0	O e
PAINT AND RETOUCHING		LOUISTE			
Brush and airbrush	•	•	•	•	. •
Create new brush shape	•	0	0	0	0
Control brush fade	•	0	•	0	0
Lighten and darken tools	•	•	•	0	0
Smudge/blur/sharpen tools	0/0/0	0/0/0	0/0/0	0/0/0	0/0/0
Set tool-response levels	•		•	0	0
Fill graduate	•	0	•	0	0
Arbitrary orientation	•	0	0	0	0
Set Paint Bucket tolerance	)	0	•	0	0
Graphic primitives	0		•	L. Dir.	
Texture paint	0		0	0	0
Define custom fill	•	0	0	0	0
Paint only on selected grays	, b	•	•	0	0
EFFECTS		ME STAN SULL	8		
Number of filters (approx.)	9	26	75	25	16
Manually/numerically rotate	D/D <sup>8</sup>	0/0	0/0	O/ <b>)</b> 10	O/D 10
Apply to irregular selections		•	•	•	
Scale selection	) 8	•	•	<b>D</b> 10	) <sup>10</sup>
Stretch/distort/skew	0/0/0	0/0/0	0/0/0	0/0/0	•/0/0
SECURIOR PRODUCTION AND AND AND AND AND AND AND AND AND AN	THE RESIDENCE OF THE PARTY OF T	20000	THE RESIDENCE OF THE PARTY OF T	THE PARTY OF THE P	THE RESERVE TO SHARE THE PARTY OF THE PARTY

A **b** indicates that a program includes the feature in question, but that it isn't well implemented or is limited in some way.

- No zoom out.
- <sup>2</sup> Linear corrections only.
- <sup>3</sup> No numeric data.
- \* Repeating command widens selection.
- <sup>5</sup> Contiguous areas only; no adding to selection.

- 6 Can't add to or subtract from rectangle.
- <sup>7</sup> Save/Restore Selection marquee provides many functions of masking. Feature not operational with version 1 of PhotoPress.
- 8 Through Effects module; rectangular selections only.
- 9 Will ignore shade set as Background.
- 10 Rectangular selections only.
- 11 Window doesn't rotate with image.



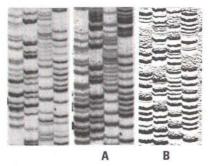
#### State Your Preference

ImageStudio offers a Shading Preferences dialog for all its paint tools. Pressure controls the cycling interval of the fade-out brush options on the left, as well as the response of the smudge tool and charcoal. Shading Progresses Every —— 60th of a Second controls a tool's flow (how fast a spot builds up). Draw a Spot to the Picture provides you with four options for crude gray masking. And Draw Every —— Pixels causes the brush to work intermittently, which is nice for making patterns.



#### **Dots Nice!**

ImageStudio's Halftone Preview calculates available angles, frequencies, and gray levels at a given printer resolution. At left, note the standard tools, including the gray-map graph (bottom). Editing the diagonal line changes the relationship of input values to output values.



#### Bio Bar Code

Biologists such as Macworld contributing editor Charles Seiter use gray-scale software to help analyze X rays of DNA. For a clear reading, the film should look almost like a set of bar codes. Here, Enhance's Histogram Equalization (A) and Heavy Shadowing (B) filters make individual bands on the film stand out.

paint transparently), select the other preferences you want (such as shading and pressure), and save your choices as a new tool.

For some users, ImageStudio's strongest selling point is its virtual memory, which enables it to function within the confines of modest systems. Some people dispute that Letraset's scheme is true virtual memory (virtually virtual?), but in any case it allows you to substitute hard disk space for RAM when opening large files. Thus, if you're working on files of up to 1MB, ImageStudio is the only program that will enable you to get by with just 2MB of RAM, though you won't get full image undo. The system works well. When running under virtual, it's possible to make gray-scale and other overall changes on an entire image. Only a slice of the image as large as available RAM is visible for pixel editing, but there's a convenient mechanism for changing slices.

The real question is how long virtual memory will continue to be a unique advantage for ImageStudio. Apple has announced that System 7.0—which was due, last I heard, in late spring—will include virtual-memory features. This theoretically means that all programs—or at least all that have followed Apple's programming guidelines—will be able to work on large files. We'll see.

In an attempt to pump some new life into this product, Letraset has produced an Effects Module that comes free with ImageStudio now but costs \$99 for those who bought the program before August 1989. This module fills some obvious holes, such as the inability to scale or rotate selections, but the effects in the beta version I looked at aren't as flexible as similar features built into other programs. Scale and rotate, for example, work only with rectangular selections. Effects does include a clever halftonepreview utility that should be standard in all gray-scale programs' printing dialogs (see "Dots Nice!").

#### **Enhance**

Well, I can't hold back any longer. Enhance is, simply, the only true second-generation gray-scale program. It does many things the others can't, and what the others can do, Enhance can—for the most part—do better. It's a program with great parts, but its real strength is that all the parts work together to accomplish things no other Mac (or DOS, for that matter) gray-scale program is capable of doing.

I'm told Enhance started out in life as a technical image—analysis and—enhancement program, and if you're doing that kind of work don't even consider any of these other packages. In fact, according to contributing editor and molecular biologist Charles Seiter, whose day job involves enhancing autoradiograms, Enhance beats out Mac and IBM PC image-analysis programs that cost many times its price (see "Bio Bar Code"). But this technical bent shouldn't put off artists and publishers.

Both technical users and artists will appreciate Enhance's powerful image-masking features, for example. To work with just one part or even one tonal range of an image, you duplicate the image, select the part or values you want to work on, and fill the selection with black. This duplicate can now be a mask. Bring up Image Masking, and all painting, filtering, and gray-scale operations will affect only the black regions in the active mask (see "Paint It Black").

Enhance is the only program with masking buffers, but what makes its masking abilities especially useful are the program's unequaled tools for isolating and selecting just about whatever parts of an image you might want to mask. Enhance has two types of autoselect lassos (one shrinks to fit, the other expands like a typical magic wand); and you can precisely set the tolerance of both by telling them how many gray values above and below the touch point to include in the selection. You can also set an absolute threshold for selection—everything above or below value 100, say. Enhance's half-dozen brightness and contrast tools enable you to isolate a given gray value with relative ease. The Threshold tool, for example, has sliders that let you isolate a particular value or range in an image. Clicking on a button brings up a palette from which you can select any value-including black or even a color-to substitute for the selected range.

The rest of the brightness and con-

trast tools enable you to adjust an image's gray values much more precisely than do the gray-scale features in Digital Darkroom and ImageStudio (though Enhance also duplicates their controls). Particularly nice is the gamma filter, which lightens or darkens an image without chopping off the lows or highs. Moving the slider up or down gives you the same effect you would achieve if you could go into ImageStudio's or Digital Darkroom's gray-map graphs and keep drawing successively deeper smooth curves.

Just as the selection and gray-scale tools work hand-in-hand with the masking features, Enhance's gray-scale editors in turn are augmented by its histogram. Unlike Digital Darkroom's histogram, which provides a plot but no data, Enhance's histogram not only plots the distribution of values in an image but also displays numeric data about such things as the high, low, and mean values. A readout like this may seem superfluous-until you've used one. A histogram can be very useful when you're trying to identify and correct image problems. The histogram updates after filtering to show exactly how an operation changed the image (see "I Don't Know if It's Art, but I Know How Dark It Is").

Enhance's ruler is another of its simple but synergistic features. The ruler calculates the locations of points, the lengths of lines, and the angle between any two lines. Not too impressive. But add the program's ability to compare ruler information from one window with ruler information in another, and to use ruler information to control operations such as scale, rotate, and translate (move), and you start to see the possibilities.

Suppose you want to compare two aerial photographs of your town to see how it has changed in the last ten years, but the photographs were taken from different locations or different altitudes. No problem. Just load both images into memory in split-screen mode and then stretch ruler lines from First to Main streets in both windows. Now you can tell the program to scale the photographs so that the lines are the same size and to rotate the images till they have the same orientation. You could set points on the statue of George Washington in the

park, use the Translate command to align the photographs, and superimpose the new town over the old.

If you know the size of something in town, you can calibrate the images to that known quantity in any unit from microns to miles, and measure, say, the town's changing width over the years. You can calibrate the ruler so that it reads distances relative to any point you set, and you can even change the coordinate system so that it displays *x* and *y* coordinates according to four different orientations (top left to lower right, lower left to upper right, and so on).

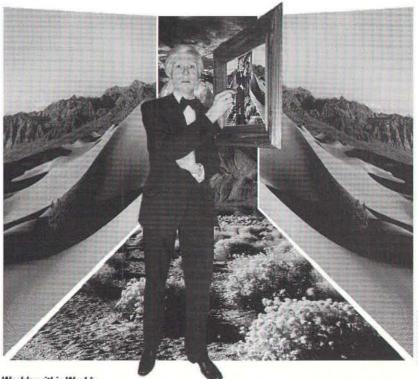
Technical users who like Enhance's ability to compare and measure image elements will be even more impressed by its filtering features. Enhance comes with a selection of about 70 to 80 filters (depending on how you count them). But if those aren't enough, the program has a

unique dialog box that enables you to easily modify any of the filters or create new ones (see "Convolution Made Simple").

The prime advantage of developing a second-generation program is that you get to steal the best from everyone and then improve on it. That about characterizes Enhance's interface, which is filled with those nice touches that make a program a pleasure to use. Enhance has an excellent selection of tools, general operation is fast and clean, and the program is less expensive than either ImageStudio or Digital Darkroom.

#### **PhotoPress**

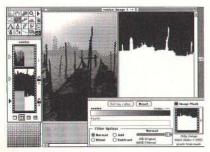
I agree wholeheartedly with Blue Solutions' gray-scale strategy. The idea was to produce an easy-to-use program at a reasonable price for the vast majority of potential gray-scale publishers who will never create photo



Worlds within Worlds

San Francisco illustrator Keith Baumann created this collage to help evaluate the programs under review. Because Enhance's skewing features produced curved edges, Baumann distorted the side and bottom panels using Digital Darkroom. He finished the rest of the job in Enhance, using features like autoselect (to remove Andy from his original background), smudge (to smooth the figure into its new surroundings), and various sharpening and brightness and contrast filters (to correct for blurriness resulting from scaling and skewing and to match the different images' values to each other). Since the inside of the picture frame was originally white, Baumann was able to crop the skewed, miniature image automatically using the Paste If controls (pasting only to white).

IDE WORLD PHOTOS



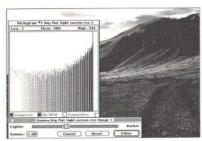
#### Paint It Black

In Enhance, anything you can make black can be a mask. Here, the icon views at left show that masks have been created to isolate the foreground and sky. The dialog box (bottom) indicates that buffer 3 is the active mask channel, meaning that changes can now be made only to the sky. The controls on the left of the dialog box duplicate Digital Darkroom's gray-sensitive Paste Controls (see "Paste If").

Convolution mask name is :		## 3n3 Mar
Tour eas count		Company East
	>> Copp >>	Company North
10 20 10	st Copy st	Company North
2 4 2	Remove	Company South
1 2 1		Composs Sout
	Fifter	HiPass Heavy
	Close	HiPass Light
enominator: (1/ 16)	Fitt s Clear Hask	Herizental Ed

#### Convolution Made Simple

Enhance's Convolution mask lets you easily change filter parameters or make entirely new filters. The Copy button loads the parameters for any of the program's filters into the mask grid and associated control boxes. You then simply make any changes you want and copy the renamed filter back to the menu.



I Don't Know if It's Art, but I Know How Dark It Is

Enhance's histogram can help to identify problems in a picture. In this example, the image is obviously dark (note the high mean value), but the darkest value is level 241, which means the scan contains no true black (level 256). The Gamma filter at bottom can be used to correct both flaws.

collages with double exposures and otherworldly filter effects. Offer a simple, moderately priced program with only the most useful features and nothing to confuse and scanner owners will beat a path to your door.

Unfortunately, the path to Blue Solutions' door is liable to remain relatively untrodden. Strategy has to be backed up by good tactical decisions, and this program embodies too many poor choices for me to recommend it, despite its price advantage.

PhotoPress does have a few things going for it. Like Enhance but unlike Digital Darkroom and ImageStudio, PhotoPress displays a full 256 gray values on screen. Most of the time this doesn't matter, but seeing exactly what's going on instead of getting a display that shows every other shade can be a big plus for detailed touchup work. PhotoPress's most sophisticated feature is an option that saves selection marquees for later use. When I wrote this, the command to restore the marquee wasn't working, but the company promised that a fix would be out before this article.

Another nice PhotoPress feature is its Dynamic Masking, which works a bit like Enhance's Threshold filter, providing visual feedback so you can isolate a value or range of values precisely. When used with the magic wand, Dynamic Masking gives the same effect as an adjustable autoselect tool. Well, almost the same effect; Dynamic Masking with the magic wand is great at selecting one region, but you can't autoselect noncontiguous regions-a fairly common thing to want to do. PhotoPress has colorization features, and comes with some predefined palettes that turn a blackand-white photograph into a sepia or a duotone print (Enhance offers this as well).

So what can't PhotoPress do? For one thing, it doesn't offer very good control over gray values. It comes with a gray-map graph and sliders that look like the ones in ImageStudio and Digital Darkroom, but you can't draw curves on the graph, you can only slide the straight line around. PhotoPress comes with an automatic contrast-correction filter, but it's a canned, hit-and-miss proposition.

In the touch-up department,

PhotoPress lacks some of the other programs' most useful tools. Missing are smudge, lighten and darken (charcoal), as well as blur, which is key since it makes manual antialiasing possible. The paintbrush paints with any shape you want as long as it's a circle (albeit a circle of any size).

When it comes to printing options, PhotoPress offers only two halftone screen angles: 45 and 90 degrees. Big deal, you say, who prints at nonstandard angles? Answer: people who want optimal results from a laser printer. PostScript printers require nonstandard angles to be able to print at many frequencies. By limiting you to two halftone angles, PhotoPress drastically reduces the frequencies available on 300-dpi printers. So forget about trying different frequencies to get just the right trade-off of gray values and resolution.

PhotoPress is the only gray-scale program that thinks about image size solely in pixels. For example, it has a ruler feature, which is a nice thought, but why couldn't the program divide by 72 to give you measurements in inches? The Mac is a computer—it's supposed to compute things.

As part of this 72-dpi myopia, PhotoPress completely ignores all files' source resolution and sizing, indifferently treating all scans as if they were 72-dpi. If you open a 300-dpi, 5-by-7inch scan in PhotoPress, it comes up on screen at more than four times its original size; an information box offers that the file is a 72-dpi image (aren't they all!) of dimensions x pixels by y pixels. That wouldn't be too bad, except that PhotoPress can't zoom out, which means the only place you can see your entire image is in the shrink-to-fit window, where many program functions don't work. If you happen not to know a scan's original dimensions and resolution, or if you want to scale the scan to a particular size, you have to dig out the old percentage wheel and calculator-or go to another program.

Overall, PhotoPress just feels halfbaked and I can't quite picture the user it would serve well.

#### The Big Picture

Which one should you get? The answer isn't as clear as it might seem. If





Touch-up Tester

Macworld artist and designer Arne Hurty (see cover) helped evaluate the packages under review for their touch-up capabilities. After working with all the programs, he chose Enhance to complete the project shown here, for the following reasons: (1) The interface was more convenient. "Controls are easy to understand, and accomplishing things generally takes fewer steps." Strangely enough, Enhance is the only program in which drawing tools appear at the size they draw, even in enlarged views-a simple but significant plus. (2) Hurty found the ability to see all 256 gray levels on screen "critical," since touch-ups require so much work at the individual pixel level. (3) "It's faster, and it didn't bomb."

your needs are simple, don't waste your money on any of these programs. In "Gray-Scale Features" you will notice a public-domain program called Image. The code for this software actually forms the core of PhotoPress, and the only significant advantage I can see to the latter is that it comes with an illustrated manual and phone support. Image shares many of PhotoPress's limitations, but it will enable you to open and view gray-scale files, touch-up specks and scratches, and change brightness and contrast. Since PageMaker, QuarkXPress, ReadySetGo, and DesignStudio all offer brightness and contrast control for gray-scale images, Image will probably be most useful for modest retouching. Image was designed for medical image analysis and includes a number of useful features for that purpose. You can get it virtually free from many user groups or by logging on to CompuServe (Macpro DL14) or one of the other major services.

Silicon Beach Software has been working on a new version of Digital Darkroom, but at press time the company couldn't comment about release dates. When and if version 2.0 comes out, it will, I'm sure, be worth checking into. Another program with gray-scale features that was forthcoming at press time is Deneba's UltraPaint.

This appears to be one of those doeverything packages, but if you're in the market for a paint package anyway and your gray-scale editing needs are simple, it might also be worth a look.

If you're serious about using digital halftones for production, the choice still isn't cut-and-dried. When it comes to gray-scale software, Enhance is a hard-to-beat combination of the best program at the best price. But it may be that making the best gray-scale program today is a bit like coming up with a better turntable just when everyone is switching to CDs.

Some of the new color programs that should be on the market by the time this article comes out will have even more power than Enhance. At \$1995, ColorStudio is a bit expensive for black-and-white work. But Adobe has announced that its Photoshop will sell for \$895, and the beta version I looked at has some features that retouchers of color or black-and-white images will definitely covet.

To name a few: the ability to feather the edges of masks, which provides the essential ability to alter images without being obvious—subtly dodging a sky here or burning in a faded edge there. Photoshop also has automatic antialiasing, as well as Clone and Stamp features that work along the same lines as Digital Darkroom's Stamp but are much more flexible. For the production minded, Photoshop provides the ability to save gamma curves for later use. The graphics staff at the *New York Times* uses this fea-

ture with every Mac image they print, applying a curve they've developed that adjusts for the limited tonal range of newsprint. The list goes on.

So, turntable or CD? Macworld hasn't officially reviewed Photoshop and we don't usually compare beta software to shipping products. But Photoshop has been used widely enough by people I know both inside and outside Macworld for me to say confidently that ad designers, illustrators who use photographs, or anyone else who wants complete creative control over scans should at least look into Photoshop before they buy. If you plan to do color work anyway, there's no reason to have Enhance and an expensive color image processing program. On the other hand, Photoshop is more than twice the price of Enhance and may have other disadvantages that aren't clear at this point. If your operation is strictly black and white and you can get by without Photoshop's features, Enhance is an excellent tool.

Gray-scale editing is an appealing proposition for certain types of work. It's been my observation over the last few years, however, that although scanner sales seemed to be booming and many people had gray-scale editors, few artists or publishers were actually using the software to its potential. In part the reasons had to do with people not having the right hardware to work effectively-no grayscale display or not enough RAM. In part it was people's resistance to learning the things about digital halftoning that they need to know to get good results. And in part it was that few Linotronic bureaus had the expertise required to produce consistent output.

But the blame also rests with the available software, which hasn't been quite powerful enough to make the effort-to-results equation pay off. Now that a new generation of more advanced image editors is emerging to complement today's more powerful hardware and the maturing service-bureau business, it will be interesting to see whether digital halftoning and photography take off, or whether this will turn out to be a technology whose time never was.

See Where to Buy for contact information.





## MONOCHROME MONITOR MANIA

An obsessive evaluation uncovers the best monochrome monitors

ach time Macworld Expo rolls around, searching for the ideal monochrome monitor goes to the top of my to-do list. But even though nearly every kind of black-and-white and gray-scale monitor is there under one or two roofs, I end up hardly more enlightened than I was before. The exhibitors rarely set several different monitors side-by-side for easy comparison, and it's almost impossible to view even a handful under uniform conditions. Some beam down at you from above, some stare you straight in the eve, and others look up from beltbuckle level. Some are hidden in the shadows while others face the harsh light of Expo reality. Few monitors at the shows display documents relevant to my kind of work, and heaven only knows if an Expo monitor's controls are set properly.

So, after years of comparing monochrome monitors at numerous Expos without success, I jumped at the chance to compare a group of them in one room, under uniform conditions, displaying the same sample documents. For this article, Macworld Labs tested 12 gray-scale and 11 blackand-white monitors. At the same time, I ran each monitor through its paces with a variety of applications, documents, and subjective tests. (Although some monitors may be used with boards from other manufacturers, all monitors for this article were tested as systems-that is, with board and monitor both coming from the same manufacturer.)

Dozens of monitors and hours of squinty-eyed testing later, I have finally identified my favorite monochrome monitors. But I've also discovered how personal and subjective the choice of a monitor can be. Therefore I can't presume that my top choices will be

Shown from left to right are the Sigma Designs monochrome and grayscale SilverView, the MegaGraphic MegaScreen 2001/3001 monochrome monitor, and the Radius monochrome Full Page Display.

LOOKING INSIDI





RasterOps ClearVue monochrome display

yours. But I can tell you what I've learned about selecting monitors and offer a few opinions along the way.

#### **Shades of Gray**

Gray-scale monitors can display as many as 256 shades of gray, whereas a black-and-white monitor has just two: black and white. If you work with images such as scanned photographs, a gray-scale monitor is a necessity. Since many gray-scale boards, such as Super-Mac's Spectrum/8, produce 256 colors on a color monitor, gray-scale could also be considered the first step toward color. (Similarly, many black-and-white monitors can be converted

into gray-scale monitors simply by changing the board.)

Virtually all gray-scale monitors (including the Apple High Resolution Monochrome Monitor) display 256 gray shades. Apple sells two 16-gray-level monitors (the Portrait Display and the Two-Page Monochrome Monitor), because, Apple says, these monitors match the input of the Apple 16-gray-level scanner and the output of the LaserWriter family. Apple loyalists should check out these 16-shade offerings, but most everyone else will be happier with the 256 degrees of freedom provided by the competition.

#### **Pixel Density**

A pixel (short for picture element) is the smallest dot that a monitor can display; pixel density is the number of pixels per linear inch. (In Macintosh monitors, the pixel density is—or should be—the same horizontally and vertically.) Most monitors have a fixed pixel density; some, however, such as Sigma Designs' L-View and PageView and E-Machines' QuickView Z21, can switch between several different pixel densities, in much the same way my old Selectric typewriter could alternate between 10 and 12 pitch.

Macintosh Plus and SE screens have a pixel density of 72 dots per inch. So do RasterOps' ClearVue/II,

Sigma Designs' SilverView, PCPC's ShadowGraph along with many others. This pixel density is the standard by which all monitors are measured because most applications and all screen fonts are built around it. At 72 dpi, what is displayed on the screen most closely approximates the dimensions of the printed page.

Among the monitors we looked at, only Sigma Designs' L-View and E-Machines' QuickView Z21 can switch to pixel densities of less than 72 dpi. These lower densities (60 dpi and 36 or 40 dpi, respectively) create easyon-the-eyes, larger-than-life images not unlike the large-type edition of Reader's Digest. On the other hand, many monitors display pixel densities higher than 72 dpi. MegaGraphics' MegaScreen 2008 has a pixel density of 75 dpi, for example, while Radius's Two Page Display System is 82 dpi, and E-Machines' The Big Picture is 85 dpi. At these densities, on-screen text, though slightly smaller, is sharper and thus easier to read. Beyond such moderate increases in pixel density, however, everyday type sizes become too small for comfort. An example is the tiny type of Sigma Designs' L-View which, in its 120-dpi mode, is just too much of a good thing (except for the CAD specialists for whom it was designed).

Issues of legibility aside, the choice of desirable pixel density revolves around the opposing forces of WYSIWYG-ness and maximum displayed page area. At 85 dpi, page dimensions on screen are appreciably smaller than the printed page. But compared to 72 dpi (or less), you can see more rows and cells in a spreadsheet, or a greater page area in a pagemakeup program. If matching the screen image to the printed output is important to you, stick to 72 dpi. If you work on two-page spreads or large spreadsheets regularly, a pixel density in the 80- to 85-dpi range may allow you to see everything you need to see without scrolling.

#### **Special SE Considerations**

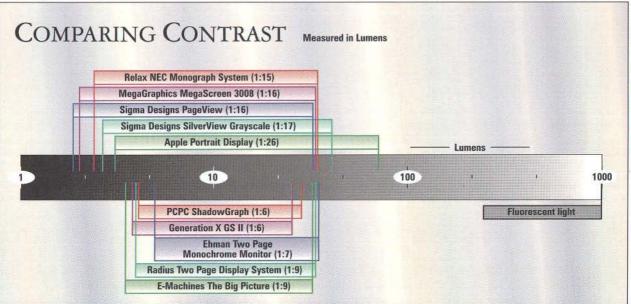
If you are purchasing an external monitor for an SE, you need to consider more than the pixel density, pixel dimensions, and the number of grays a monitor has. Most external moni-

#### **PIXEL DIMENSIONS EXPLAINED**

he diagonal measure of the video tube and the linear dimensions of the active area (the part of the screen that actually displays information) give a rough idea of the real estate you'll be dealing with. But it's the pixel dimensions of the active area that give a true reading of the maximum page area a monitor can display. In fact, four standard pixel dimensions are all you need to know to size up a monitor:

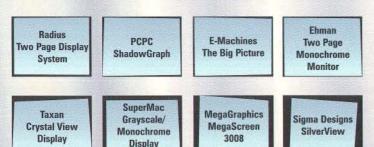
Pixel Dimensions	Display
640 x 860	one full page (vertical)
1024 x 770	two facing pages less about one inch top and
	bottom and two inches right and left
1150 x 880	two facing pages less about one inch right and left
1280 x 960	two full facing pages

A few monochrome monitors can't display even one full page. The Apple High Resolution Monochrome Monitor, at 640 by 480, and Relax's NEC Monograph System, at 768 by 767, are two examples. Choose one of these monitors only if other characteristics, such as the relatively compact size of the Apple display, heavily outweigh displayed page area in your calculations.



Since contrast is the relative difference between dark and light areas, monitors with the best contrast (top) are the ones that allow the greatest range between dark and light areas. The monitors with the worst contrast have much narrower ranges (bottom). All other monitors displayed average contrast. The numbers in parentheses denote the ratio of light to dark.

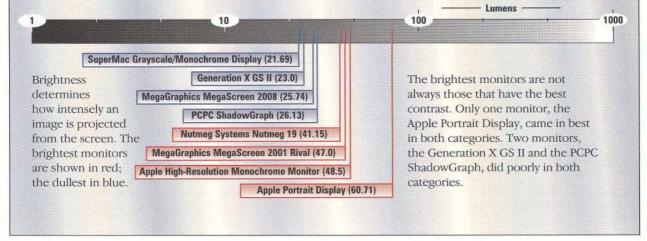
#### DISTORTION DISPLAYED



All of the monitors we tested showed some distortion, especially in the corners. This diagram represents the best (top) and worst (bottom) monitors. The drawings are exaggerated, but they have been rendered proportionally to what we measured on the real screen.

#### **BRIGHTNESS**

Measured in Lumens



#### **BLACK-AND-WHITE MONITORS**

	Ehman	E-Machines	E-Machines	MegaGraphics	Nutmeg Systems	Nutmeg Systems	Radius
Product	Two Page	The Big Picture	QuickView Z21	MegaScreen	Nutmeg 19	Nutmeg/Xerox	Radius Full
	Monochrome			2001/		Full Page Display	Page Display
	Mariana-Mariana			3001 Rival			
Price for Macintosh II series model	\$899	\$1795	\$2495	\$1698	\$1699	\$999	\$1490
Price for Macintosh SE/30 model	\$899	not avail.	\$2495	\$1698	\$1699	\$999	\$1490
Price for Macintosh SE model	\$899	\$1695	\$2395	\$1698	\$1699	\$1299	\$1490
Price for Macintosh Plus model	not avail.	\$1695 1	not avail.	\$1748	\$1699	\$1299	\$1490
Orientation	landscape	landscape	landscape	landscape	landscape	portrait	portrait
Diagonal size (in inches)	19	17	21	19	19	15	15
Active area (w x h, in inches)	13.9 x 10.7	11.8 x 9.3	16 x 12	13.7 x 10.7	14.2 x 10.7	8 x 10	8.3 x 11.2
Pixel dimensions available (w x h)	1024 x 769	1024 x 808	576 x 432;	1024 x 826	1024 x 768	606 x 760	640 x 864
			640 x 480;				
			1152 x 864;				
			1280 x 960				
Pixel density available (in dpi)	73	85	36, 40, 72, 80	75	72	72	77
Vertical refresh rate available (in Hz)	78	60	70, 76	75	78	76	69
Antiglare treatment	по	no	yes	optional	no	yes	no
Virtual screen	Stepping Out II <sup>2</sup>	no	hardware	no	Stepping Out II	Stepping Out II	hardware
Tilt and/or swivel stand	yes	no	yes	yes	yes	yes	yes
Warranty period	1 year	1 year	1 year	1 year	1 year	1 year	1 year
Extended warranty available	yes	yes	yes	yes	no	no	no
Special features for 512K, Plus, SE series							
Can use both screens	yes	yes	yes	yes	yes	yes	yes
Can adjust cursor crossover point	no	yes	yes	yes	yes	yes	yes
Position in relation to Mac	right	left	left	right or left	right or left	right or left	right or left
Can display same image on both screens	no	yes	no	yes	no.	no	no

Macintosh 512K model also available. 2 For Macintosh II and SE/30 only

tors for the SE, such as the RasterOps ClearVue/SE and Taxan's Crystal View SE, can be used in tandem with the SE's screen; a few, such as Sigma Designs' L-View, turn off the SE screen. Since the SE screen is a worthwhile work area and a convenient place to park tear-off menus, tool palettes, and the like, you should avoid monitors that put it out of commission.

Flexibility in the placement of the external monitor in relation to the SE varies according to the monitor's utility software. With some, the crossover window (the area in which the cursor can move between monitors) is always on the left side of the SE screen and/or is fixed vertically; with others, the crossover area can be set either on the right or the left of the SE screen and adjusted up or down to conform to the actual position of the big monitor.

Finally, for those who want to use the larger screen for demonstrations,

some external monitors, such as E-Machines' The Big Picture and Raster-Ops' ClearVue/SE, can display a blown-up duplicate of the image that's on the SE screen.

#### The Search for Perfection

Narrowing your choices by determining the optimum pixel density, pixel dimensions, and number of gray shades for your work is equivalent to selecting the right tool for the job. Now comes the hard part—determining which brand of tool feels right in your hand. The quality of the screen image is an essential part of that feeling. Image quality is an elusive beast, however, composed as it is of many different elements: focus, contrast, brightness, flicker, phosphor tint, freedom from flaws, and so on.

Perfection might be possible in monitors, but only the Pentagon would be willing or able to pay the price. Every monitor I looked at had some sort of visual flaw. The upper left corner was a common problem; it was almost always out of focus or bent out of shape to some degree (see "Distortion Displayed"). Some monitors displayed other flaws as well, such as squashed or fuzzy menu bars, kinks in straight lines, bowed or pinched borders, or black specks in the phosphor (the coating on the inside of the screen that creates the visual image). Some flaws, such as a fuzzy menu bar, are due to compromises made by the engineers, and are thus more or less characteristic of that model; other flaws, such as specks in the phosphor, may vary from monitor to monitor.

Since no Mac vendor makes the perfect monitor, you shouldn't waste time looking for one. Rather, you should search for the monitor with the fewest flaws, and make sure that what flaws there are won't eventually drive you crazy. I find a few black specks in the phosphor easy to over-

Radius	RasterOps	Sigma Designs	Sigma Designs	Taxan
Radius Two	ClearVue/II and SE	SilverView	PageView	Taxan Crystal View
Page Display	Olou Yugʻil ulio oʻz	UNIVO	r ugo sieve	Display
\$1990	\$1995	\$1999	\$1399	\$1699
\$1990	not avail.	\$1999	\$1399	\$1699
\$1990	\$1995	\$1999	\$1299	\$1699
not avail.	not avail.	not avail.	not avail.	not avail.
landscape	landscape	landscape	portrait	landscape
19	19	21	15	19
14 x 10.7	13.9 x 10.4	16 x 12	8 x 10.7	14.2 x 10.7
1152 x 882	1024 x 768	1152 x 870	576 x 768;	1024 x 768
			640 x 870;	
			704 x 940	
82	72	72	72, 80, 88	72
71	72	73	80-97	78
no	no	no	optional	yes
no	no	no	no	no
yes	yes	yes	yes	yes
1 year	1 year	1 year	1 year	1 year
no	yes	no	no	yes
yes	yes	yes	yes	yes
yes	yes	no	no	no
right or left	right or left	right or left	right or left	right or left

look, while bends in what should be straight lines are maddening. Not one of the monitors I reviewed, however, had visual flaws so irritating that I ruled it out for that reason alone.

Large-screen monitors are rarely without other visual flaws, including problems with focus; edges and corners in particular are prone to fuzziness. In general, focus was uniformly excellent on the Apple displays (except for the Two-Page Monochrome Monitor) and on all the models for the Mac II by Radius, SuperMac, and RasterOps. Among the others, I found minor, and usually spotty, focus problems along the sides and the bottom, but because these areas usually contain page margins and scroll bars rather than vital information, a few fuzzy spots are acceptable. Watch out, however, for bands of fuzziness wider than 1/4 inch or so, and for fuzziness along the top of the screen. Although some people might consider it merely a cosmetic distraction, out-of-focus menu bars—such as those found in Taxan's Crystal View and the Apple Two-Page Monochrome Monitor—can be a major visual irritant.

# The Quality of the Environment

The color of your office, the position of windows, the level of ambient light, whether or not other monitors will be attached to your Mac, and other aspects of your work environment need to be factored into your final decision as well. For example, consider antiglare treatment, which is included on some monitors and not on others. If you habitually wear white shirts and work in a brightly lit room, even the best antiglare treatment may not help much. On the other hand, if you usually wear dark colors and have some control over the lighting and physical arrangement of your work area, you may not need any antiglare treatment.

In favorable conditions such as low



SuperMac Grayscale/Monochrome Display

light, antiglare treatment can enhance contrast. Under unfavorable conditions (lots of light, lots of glare), antiglare treatment can reduce contrast. Under all conditions, antiglare treatment reduces brightness and often makes the screen image appear slightly unfocused. (Turning up the brightness to compensate can put the image even more out of focus.) If your work environment permits, I recommend that you eschew antiglare treatment, or at least avoid heavy-duty treatment such as that found on the Apple Two-Page Monochrome Monitor.

No one argues with the need for good contrast (whiter whites and blacker blacks) and brightness (to avoid that washed-out look), and Macworld Labs' test results show which monitors come out on top in this regard (see "Comparing Contrast" and "Brightness"). But remember that the right brightness and contrast for one situation may be far more or far less than is needed in another. In general, if your workplace has low light levels, you won't need to crank the brightness and contrast up very high. If you use your monitor for, say, public demonstrations in brightly lit areas, you'll need all the brightness and contrast you can get.

One other point about brightness: monitors tend to decrease in brightness as time passes and the phosphor loses its youthful glow. If you buy a monitor whose brightness control can be turned up higher than you currently need, you'll be able to compensate for the monitor's inevitable senescence. If the monitor needs to be set

# **GRAY-SCALE MONITORS**

	Apple Computer	Apple Computer	Apple Computer	E-Machines	Generation X	MegaGraphics	PCPC
Product	Portrait Display	High-Resolution	Two-Page	QuickView	GS II and GS 30	MegaScreen	ShadowGraph
		Monochrome	Monochrome	Z21 IQ		2008/3008	
		Monitor	Monitor				
Price for Macintosh II series model	\$1698 1	\$1047 2	\$2748 3	\$3495	\$1999	\$2948	\$2895
Price for Macintosh SE/30 model	not avail.	not avail.	not avail.	not avail.	\$1999	\$3198	\$3495
Price for Macintosh SE model	not avail.	not avail.	not avail.	not avail.	not avail.	not avail.	not avail.
Price for Macintosh Plus model	not avail.	not avail.	not avail.	not avail.	not avail.	not avail.	not avail
Orientation	portrait	landscape	landscape	landscape	landscape	landscape	landscape
Diagonal size (in inches)	15	12	21	21	19	19	19
Active area (w x h, in inches)	7.8 x 11	8.4 x 6.3	15 x 11.3	16 x 12	14.2 X 10.7	13.6 x 10.7	14.2 x 10.7
Pixel dimensions available (w x h)	640 x 870	640 x 480	1152 x 870	1280 x 960	1024 X 768	1024 x 826	1024 x 768
	-1-1-1-1			(at 80 dpi)			
Pixel density available (in dpi)	80	76	77	72, 80	72	75	72
Vertical refresh rate available (in Hz)	75	66.7	75	70, 76	75	69	60
Number of gray levels available	2, 4, 16	2, 4, 16, 256	2, 4, 16	2, 4, 16, 256	2, 4, 16, 256	2, 4, 16, 256	2, 4, 16, 256
Antiglare treatment	yes	yes	yes	yes	yes	optional	yes
Virtual screen	no	no	no	hardware	no	no	Stepping Out
Tilt and/or swivel stand	optional	optional	yes	yes	yes	yes	yes
Warranty period	3 months	3 months	3 months	1 year	1 year	1 year	1 year
Extended warranty available	no	no	no	yes	no	yes	no
Special features for 512K, Plus, SE series	n/a	n/a	n/a	n/a			
Can use both screens					yes	yes	yes
Can adjust cursor crossover point					no	yes	yes
Position in relation to Mac					right or left	right or left	right or left
Can display same image on both screens					no	yes	no

<sup>1\$1099</sup> for Macintosh Ilci (board not required).

at full brightness from the very beginning, however, there's no way you will be able to adjust it to be bright enough a year or two down the road.

# **Monochromatic Colors**

Most phosphors for the Macintosh come in one of three different shades: blue (like Apple's monitors and the Nutmeg 19), paper white (SuperMac's Grayscale/Monochrome Display), and amber yellow (E-Machines' The Big Picture and Relax Technology's NEC Monograph system) (see "Phosphor Color"). Many Macintosh owners prefer the blue of the Mac Plus and SE screens because it is what they've grown accustomed to.

First-time monitor buyers, however, should know that people tend to find amber yellow phosphor more comfortable in incandescent light, and blue monitors more comfortable in fluorescent light. Also, if you are buying a second monitor, it's usually a good idea to stick with more or less the same color as your original monitor. Blue and amber yellow monitors look jarringly different when sitting side-by-side.

# Persistence and Surge

A phosphor's persistence is the length of time it takes the phosphor to turn off; the longer the persistence, the more likely you are to see momentary ghosts of disappearing or moving objects. All monitors ghost to some extent, but under average lighting conditions, you shouldn't be aware of it. Apple monitors have the shortest persistence; if you work with animation or live-action video, these are good choices. In our tests the longest persistence was displayed by Sigma Designs' L-View and by E-Machines' The Big Picture. The latter displayed strong, sickly yellow ghosts whenever part of the screen switched from white to black. I would avoid The Big Picture for this reason alone. All the other monitors had acceptable persistences

in between these two extremes.

All monitors also experience surge: a change in the linear dimensions of the active area, like a balloon suddenly inflating or deflating. Generally speaking, only people who perform graphics tasks involving frequent switching between largely black and largely white screens are likely to experience surge at its worst; if this describes what you do, you want to avoid monitors with high surge scores. (These include E-Machines' Z-21 and The Big Picture, MegaGraphics' 2001/3001, the Nutmeg 19, and the Radius Full Page Display.) On the other hand, I tested the Radius Full Page Display for several weeks in text-intensive work, and even though it has the worst surge-test scores, I hardly noticed the problem.

# What You See Is What You Get

What you see on a monitor's screen is in some ways comparable to a motion picture; a sequence of dozens of images per second gives the impression

<sup>&</sup>lt;sup>2</sup>\$399 for Macintosh Ilci (board not required).

<sup>3 \$2149</sup> for Macintosh Ilci (board not required).

	Relax			SuperMac
Rądius	Technology	Sigma Designs	Sigma Designs	Technology
Radius Two	NEC Monograph	SilverView	Monochrome	Grayscale/
Page Display	System		L-View	Monochrome
				Display
\$3390	\$1995	\$2999	\$2495	\$3294
not avail.	not avail.	not avail.	\$2495	not avail.
not avail.	not avail.	not avail.	\$2395	not avail.
not avail.	not avail.	not avail.	not avail.	not avail.
landscape	square	landscape	landscape	landscape
19	16	21	19	19
14 x 10.7	10.2 x 10	16 x 12	14 x 10.1	13.9 x 10.3
1152 x 882	768 x 767	1152 x 870	1200 x 1664;	1024 x 768
			600 x 832	
82	72	72	60, 120	72
71	90	73	60	75
2, 16, 256	2, 4, 16, 256	2, 4, 16, 256	4	2, 4, 16, 256
no	yes	no	optional	yes
no	no	no	no	hardware
yes	yes	yes	yes	yes
1 year	1 year	1 year	1 year	1 year
no	no	no	no	no
n/a	n/a	n/a		n/a
			no	
			no	
			right or left	

of a rock-solid display. The rate at which those images are flashed on the screen is called the vertical refresh rate; a rate of 74Hz, for example, means that 74 images per second are painted on the screen. If the refresh rate is too low, below 60Hz, the screen will seem to flicker, like an old-time movie. Above 65Hz, most people will see a steady screen without any flicker. What you see at rates between 60Hz and 65Hz depends on the acuity of your vision.

Screen flicker is, at best, a strain on the eyes and, at worst, a form of information-age torture. Nowadays, most monitors have refresh rates above 70Hz. But low-refresh-rate monitors do still exist, and you should reject them if you detect flicker. E-Machines' The Big Picture, PCPC's ShadowGraph, and Sigma Designs' L-View all have refresh rates of 60Hz, for example, and I detected enough flicker in all three to rule them out.

If you work primarily with words,

be sure to compare text quality of different monitors. It's a little-known fact that individual pixels vary in size and shape from one brand of monitor to the next. Because body-text type is often composed of one- and two-pixelwide strokes, this variation can have a significant effect on the appearance of type on screen.

A comparison of Apple's Portrait Display and the Radius Full Page Display illustrates what I mean. New York font, a good all-around font for onscreen text work, looks spindly and anemic on the Apple monitor, and full and robust on the Radius. This difference was enough for me to strike the Apple monitor from my list.

# Little (and Not So Little) Extras

Monitors differ significantly in the amount and quality of utility software they provide. Many monitors, such as those from Apple, are sold without software of any kind. Others, such as those from Radius and some models



The Radius monochrome and gray-scale Two Page Display

from E-Machines, include screen savers and utilities for tear-off menus, larger menu bars, automatic dialog-box centering, and more. Since utility software is not essential to the operation of the monitor and can even conflict with your existing INITs, it should figure little, if at all, in your buying decision. If the monitor you like best lacks utility software, you can easily buy a screen saver, tear-off menu utility, or whatever from a software company.

One especially useful capability for an external monitor is a virtual screen. With a virtual screen, the Macintosh is tricked into thinking that the active area is larger than it really is. When the cursor reaches the edge of the screen, the view automatically shifts to reveal the hidden part of the virtual screen. Several monitors, such as PCPC's ShadowGraph, Ehman's Two Page Monochrome Monitor, and the Nutmeg 19, come bundled with Berkeley Systems' virtual screen program, Stepping Out II.

Virtual screens are built into the hardware of other monitors. Hardware-based virtual screens do not use System RAM as software-based ones do and they usually allow smoother panning. Radius's Full Page Display (real resolution 640 by 864 pixels) offers a virtual resolution of 1024 by 864. SuperMac's Grayscale/Monochrome Display offers three virtual resolutions (at the expense of the number of gray levels), the largest being 4096 by 1536 pixels. And E-Machines' already large The Big Picture Z21 supports dozens



**Ehman Two Page Monochrome Display** 

of different virtual resolutions, with sizes up to 10,240 by 960 pixels.

# The Right Tool for the Job

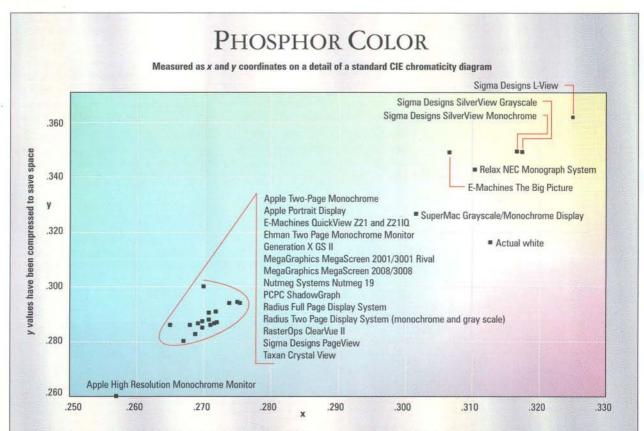
We didn't use Price Waterhouse to tabulate the results, but the staff at Macworld Labs and I did choose our favorites, and I'll end the suspense and open the envelopes. Our picks are predicated on common tasks such as editing text and graphics as well as on our testing results.

For a full-page monitor, we preferred Radius's Full Page Display because of its superior text quality and sharp focus. We settled on two choices for a big-screen black-and-white monitor, MegaGraphics' MegaScreen 2001/ 3001 has a near-WYSIWYG pixel density of 75 dpi and performed consistently well, in our opinion. Radius's Two Page Display is the other bigscreen favorite; it's the same size as the MegaScreen, but it displays a larger page area at a non-WYSIWYG 82 dpi. For a big-screen gray-scale monitor we also chose two. Again, one is the Radius Two Page Display, this time with a gray-scale board. The other is Sigma Designs' SilverView, a true WYSIWYG monitor (at 72 dpi), whose phosphor, unlike that of our other picks, is on the yellow side. Runners-up in the two big-screen categories include the RasterOps ClearVue and SuperMac's Grayscale/Monochrome Display.

Finally, you may have noticed that I've said little about the price of monochrome monitors. Because you will have to live with your monitor day after day, possibly for many years, the choice has more to do with how well you work together than it does with money. If you buy a monitor primarily because it's inexpensive, one morning you may find yourself sitting opposite a monitor you can't stand to look at anymore. My advice is to save your eyesight and your sanity and hitch up with the right monitor the first time, even if it costs a bit more.

See Where to Buy for contact information.

Robert C. Eckhardt is a Macworld contributing editor, and author of The Fully Powered Mac (Brady Books, 1988) and The FullWrite Professional Handbook (Brady Books, 1989).



Even though these are monochrome monitors, each has a distinctive tint. Blue is the color people are accustomed to seeing on a Mac's screen and is best in fluorescent light. Yellow is easier on the eyes in incandescent light. We used a Minolta TV Color Analyzer to test phosphor color.



o you find the line between real life and science fiction blurring? Are you growing impatient with the transition from analog to digital? Do you wish you knew what "the rest of us" were doing, thinking, buying?

Finally, there's a weekly magazine dedicated to documenting the manners and tastes of those who boot up and

log on daily. *Macworld* is proud to announce the launching of our new sister publication . . .

# GEEK CHIC"

ust as the phonograph once shaped the aesthetic of an entire era, the personal computer promises to spawn a life-style all its own. "The geeks of today are the trendsetters of tomorrow," claim the founders of Harvard's Society of Nerds and Geeks (SONG). We couldn't have said it better ourselves.

The technology has cunningly woven itself into our social fabric. T-shirts, shoulder bags, and bumper stickers broadcast allegiance to user groups and software products. Casual conversations are peppered with a brand of technospeak that was once the hallmark of the electronic nerd or ham radio operator. Macintoshes appear as props in the trendiest sitcoms and advertisements. Geekdom unexpectedly finds itself stylish.

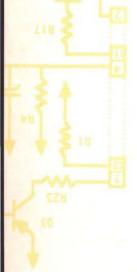
As a fascination with the accoutrements of computing eclipses the allure of the technology itself, we find a new aesthetic shaping our expectations. No longer satistifed with adding a new peripheral or a project-management application to our computing environment, we stroll the aisles of computer emporiums and thumb through mailorder catalogs looking for power, excitement, and peer approval. *GeekChic*™ is the atlas to aid us in navigating these uncharted electronic waters.

GeekChic™ will feature book and demo reviews, blow-by-blow accounts of all the major Mac-

related court cases, and how-to articles covering topics such as applying faux finishes to your Mac and sewing custom dustcovers for hard-to-fit peripherals. We'll offer in-depth tip sheets for programs such as ResEdit, MacsBug, or Multi-Finder. After each Mac trade show, we'll rank the promotional bags and badges and tell you which were most popular on the show floor. We'll critique the symposia and rate the nearby cafés and restaurants.

And each week you can look forward to our regular columns and departments. Geek of the Week offers profiles of movers and hackers within the Mac community. GeekChicSpeak will offer an illuminating collection of odd words, phrases, and acronyms. Celebrity Makeovers will turn famous users' Mac configurations into cutting-edge workstations. And finally, inspired by an article in Cosmopolitan magazine that dubbed the Boston Computer Society "one of the best places to meet men in Boston," we introduce our Meet a Geek personals column. Lonely readers will no longer need to look for companionship while dawdling over remaindered printed circuit boards from France.

If you've read this far, you're just the nineties sort of person we're looking for. Go on, admit it. You're *GeekChic™*. Whether you subscribe to our glossy hard-copy edition or to our electronic online version, we know you'll be glad you're keeping up with the geeks. And remember, if you subscribe to *GeekChic™* before April 1, you could win big prizes.



# GEEK OF THE WEEK

aunch 1

eekness is a frame of mind. Some are born to it; others gravitate toward it. Each week we'll interview individuals who embody the geek ethos. We'll probe their bioROMs and offer insights into the thought processes of the users and shakers who are shaping our electronic environment.

Our first *Geek of the Week* is Plato Cobol, author of the ever-popular adventure games Windoids from Hell, a nightmarish ride through the brain of an object-oriented programmer, and Marching Ants, an arcadelike game with an add-on that allows the keyboard to carry small electrical charges.

GC: Hi Plato, thanks for taking the time to meet with us.

PC: Right, so let's hit it. I've got a killer deadline to meet.

GC: What project are you working on right now?

PC: Bomber Billiards. It's a game that combines flight simulation with 3-D billiards. We're going into beta right now. So far everyone who's seen it thinks it's the hottest thing since Tetris.

**GC**: Why do you think sportssimulation games are so popular with geeks?

PC: You don't have to wear special clothes, and most of us were never that good at the real thing anyway.

**GC**: You're a prolific programmer. What's your daily schedule like?

PC: Go to bed at dawn. Wake up at noon. Eat breakfast. Then work until dawn again.

GC: Breakfast is your only meal?

PC: Well, I wrote a little program that turns my coffee maker on whenever I boot up, and there's a Jolt Cola dispenser down the hall. I modem out for pizza once in a while.

GC: You know of a pizza place that lets you order via modem?

PC: Sure, it's called Big Bytes.

**GC**: Do you have a separate phone line for your modem?

PC: Of course. What if my mother wanted to link me?

GC: Your mother is a Mac user?

PC: She's a sysop for a BBS that lets subscribers play bingo online.

**GC**: You have quite a setup here. I see quite a few storage devices piled up here. What are you using these days?

PC: Well, I have three hard disks daisy-chained together—an old 40MB and two 100MB ones. Plus I have a tape drive for backup, and I've been experimenting with an erasable optical.

GC: Do you still run out of space?

PC: Sure. All my INITS and cdevs barely fit on the small drive.

GC: Do you beta test many programs?

PC: Yeah, what's it to you? I take nondisclosure pretty seriously.

GC: Sorry, didn't mean to pry. What's the first thing you do after installing a new application?

PC: Memorize the keyboard shortcuts. GC: Have you ever borrowed or lent

any pirated software?

PC: I thought we agreed that you wouldn't ask those kinds of questions.

GC: Sorry. What's your favorite program? PC: MacsBug.

GC: What's your most prized possession?
PC: Well, that would have to be either my unmodified 128K or my HomeBrew Computer Club T-shirt.

GC: Do you back up regularly?

PC: Nah, backing up is for wimps.

**GC**: I see the complete set of *Inside Macintosh* on your shelves. Have you read them all?

PC: Read them? Hell, I've memorized every volume. Go on, ask me anything.

GC: No, no. I believe you. So how did you get started with the Mac? PC: I wrote a fan letter to Steve

Wozniak back in the old days. He invited me to drop by. It's been strict interface guidelines ever since.

GC: Ever been tempted to abandon the Mac for Jobs's black box? PC: Naw, programming it is too easy.

GC: Well, Plato, I see we're nearly out of time. Thanks a lot for being

our first *Geek of the Week* and good luck with Bomber Billiards.

PC: Yeah, right, so when do I get my *GeekChic*™ T-shirt?



CAR

grafptr gp, gpsave integer right; char \*malloc(); /\* two pointers to grafports \*/

GEEK CHIC

/\* memory allocat

right = theport->portrect

printf("The right
gpsave = theport;
printf("The grad
printf("Hit th
while (!butt
gp = (grafpt)

openport (gp)
eraserect (&
framerect (&
moveto (20, 9
printf ("gp
thep
printf ("Nov
gp->
printf ("The
textfont (1)
textsize (10)
printf ("but

The vernacular of geekdom can be disconcerting for the uninitiated.

Readers of GeekChic™, however, will no longer need to worry about confusing terms such as Boolean and bezier, grep and fetch, widow and orphan. In our GeekChicSpeak column, noted technolinguist William Satire will analyze the etymology of the terms that make up the lingua franca of the cybernetics set. After reading GeekChicSpeak for a few issues, you'll never again be caught speechless at a trade show or user-group meeting. To gauge your current grasp of the Mac's idiomatic argot,

we've put together a quiz. Have fun and don't cheat.

INIT

- a. member of Eskimo tribe
- b. small program launched at start-up
- c. shiny black insect that bites

2. RAM

- a. John Sculley's astrological sign
- b. random access memory
- c. member of Los Angeles football team

3. ISDN

- a. I Still Don't Know
- b. Integrated Services Digital Network
- c. InterStellar Dime Nickelodeon

4. hot link

- a. Cajun ground pork dish
- b. programming tie between applications
- c. secret KGB wiretapping device

5. terabyte

- a. popular name for pet snapping turtles
- b. one trillion bytes
- c. an alien in the 23rd "Star Trek" episode

O. SCSI port

- a. Fleet Week site
- b. small computer systems interface
- c. cheap after-dinner drink

. MIDI

- a. below-the-knee fashion for women
- b. musical instrument digital interface
- c. Walter's surname

8. OOP

- a. surname of comic Neanderthal
- b. object-oriented programming
- c. what you say after locking yourself out

) pixel

- a. small fairylike creature
- b. screen display unit
- c. hairstyle popular in the 1950s

10. alpha channel

- a. swimmer's ultimate challenge
- b. 8 extra bits in new QuickDraw
- c. noted Parisian perfume

11. QuickDraw

- a. Huckleberry Hound's cohort
- b. Apple's screen-imaging system
- c. left-brain enhancement technique

12. terminator

- a. Schwarzenegger's job description
- b. end of a SCSI connection
- c. author of dictionary

\$CORING: Real geeks are so sure of themselves they wouldn't deign to check here; but give yourself an extra ten minutes with your favorite computer game for each b answer. If you answered more than two of the questions with an a or c, you definitely need to commit each week's GeekChicSpeak column to memory. Get smart. Subscribe to  $GeekChic^{TM}$  now.

And remember, everyone who subscribes to *GeekChic*™ before April 1 will receive, absolutely free, Acronyms Dancing on the Head of a Pin, an animated HyperCard stack that indexes over 10,000 computer-related acronyms.

MEET A GEEK

fter distributing pilot issues of GeekChic™ at a few of the finer Silicon Valley delicatessens, we discovered that one of the most popular sections was Meet a Geek. Readers submit listings to our personals column describing the contents of their System Folder, their backup routine, and their favorite clip art package; each hopeful was assigned one of our electronic-mailbox numbers. Dozens of readers too bashful or too busy to meet significant others through traditional mating services have found Meet a Geek the ideal forum for their romantic exchanges.

We are pleased to announce that one such couple, Bitsy Apda and Chip Simm, are now engaged to be married. "I didn't realize that love was just a 9600-baud modem away," says Bitsy, a programmer for a major database developer. She fell for Chip when she read the message he'd uploaded to her box number: "Hey, gigababe, why buy a generic OEM hard drive when, for a mere \$300 extra, you can enjoy the

prestige, security, and free coffee mug that comes with the same drive in a brand name box!" Chip, a WORM-drive developer, was intrigued when he heard that all of Bitsy's dreams adhered to Mac interface guidelines; and when she wrote that she wrapped her IIcx in a silver lamé cover, he just had to see it.

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overed
tions
st-

Talk about magneto-optical! Chip and Bitsy are definitely stuck on each other.

For their first date, Bitsy packed a romantic lunch for two in her Portable Mac case, and Chip arrived carrying a 24-bit printout of digitized roses. Both were wearing anti-

radiation glasses and Screenscreen (a zinc oxide–like substance that guards against harsh monitor rays), and between them they were carrying several dozen floppies. The duo were so taken with each other that they began designing desktop-published wedding invitations on the spot.

Currently in the process of combining their extensive collections of Apple logo pins and badges, Bitsy and Chip look forward to uploading joint holiday greetings for many fiscal years to come.

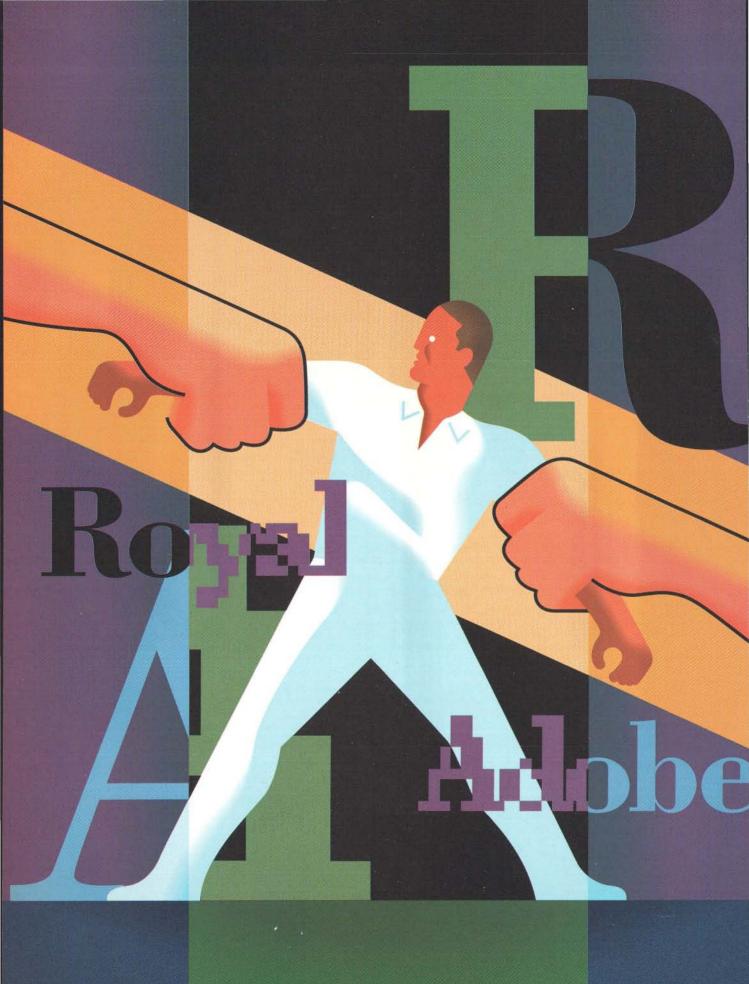
# WIN BIG PRIZESIII

GeekChic<sup>™</sup> isn't publishing yet, but prizes and bonuses await as soon as it does. In addition to the animated HyperCard stack, Acronyms Dancing on the Head of a Pin, readers will receive an official GeekChic<sup>™</sup> T-shirt and their names will be entered in our GeekChic<sup>™</sup> Sweepstakes. Three lucky winners will receive the ergonomically designed Keyboardion from Vapo-Matix. Besides easing repetitive-stress

syndrome, the Keyboardion comes programmed to play several popular polkas. **G** 

Writers interested in submitting articles to
GeekChic™ should send manuscripts with SASE to
GeekChic editor Suzanne Stefanac.





# BATTLE ROYAL

The impending release of Apple's Royal font format raises important questions for publishers and everyone else who uses Mac type. Does this challenge to the PostScript standard spell the beginning of chaos, or the end of a monopoly?

A special report on the future of fonts.

ust when Mac publishers were getting the hang of PostScript fonts, Apple went and announced its own

font format, dubbed Royal. Many Mac owners are confused by the prospect of dealing with two font formats. How do they differ? Will current PostScript fonts work with new Apple hardware and software? Will the new Apple fonts work with existing hardware and software? What if you already own a substantial library of PostScript typefaces—can you mix the two formats? If you're new to desktop publishing, should you put off buying typefaces and a printer until Apple's new format arrives?

In an attempt to answer these and other questions, I spoke recently with a number of type-industry experts, including the product manager of Apple's Imaging Systems Group, Jim Gable, and Kevin Wandryk, typographic business manager at Adobe Systems. Their analyses and comments help shed some light on what 1990 and beyond will hold for Mac publishers.

# Font History: An Outline

For those who haven't kept up with last year's dramatic font developments, here's a synopsis. Despite a long-running lawsuit over interface design, when it comes to font technology Apple and Microsoft have decided to bury the hatchet. In this case, they've buried it in Adobe's back.

The first blow came in the spring of 1988, when Apple announced it would use its own screen-display software rather than licensing Adobe's Display PostScript, a technology that would have made PostScript the standard for both screen display and output. Then Apple announced plans to develop its own outline fonts instead of sticking with Adobe's PostScript font format. In the summer of 1989, Apple sold its considerable holding of Adobe stock. The coup de grace came at a press conference last September: Apple and Microsoft announced an alliance that teams Apple's new font

Datue noya

technology with a PostScript-clone interpreter acquired by Microsoft. Apple's font technology will be incorporated in Microsoft's OS/2 Presentation Manager for screen display on IBM PCs and compatibles, and Microsoft's PostScript-clone interpreter will be included in future Apple laser printers. Because Microsoft and Apple now share a common font format, Mac and PC owners will be able to use the same font library and printers, resulting in greater compatibility between the two kinds of machines.

Keep in mind that Apple is not abandoning PostScript itself as a printing technology, but rather breaking

### Garamonds Galore

The faces on the left are printed at the relatively low resolution of 300 dpi, while the ones on the right are printed at 1270 dpi. The hints included in Type 1 faces improve their appearance somewhat on 300-dpi devices such as the LaserWriter, but this advantage disappears at higher resolutions.

free of Adobe's implementation of PostScript. The interpreter Microsoft purchased uses Adobe's PostScript language but was independently developed by Bauer Enterprises. Apple has diverged from PostScript as a font format, however; Royal employs Apple's own method of describing character outlines.

To understand these developments it's useful to take a look at the history of the Apple-Adobe relationship. When the Macintosh was introduced, desktop publishing didn't exist. Then came the LaserWriter, which, in the opinion of many, saved the Mac's bacon, transforming the Macintosh from a novelty into a tool for producing professional-quality type and graphics. The LaserWriter contains Adobe's proprietary PostScript interpreter-software that receives Post-Script instructions from an application and translates them into instructions that tell a printer where to lay the dots that make up a printed page. The LaserWriter also contains a set of built-in PostScript fonts created by Adobe and optimized for printing at 300 dots per inch. To use the PostScript fonts and interpreter, Apple—and later other printer manufacturers—had to pay royalties to Adobe.

Not all printer companies wanted to pay Adobe royalties, however, so some struck out on their own and developed their own PostScript interpreters, which eventually appeared in the so-called PostScript-clone printers and imagesetters. The clone manufacturers had access to Adobe's PostScript specifications, which were published in Adobe's PostScript Language Reference Manual. But the book didn't tell developers everything; clone interpreters were in development for years. When the PostScript-clone developers finally got their printers to work, they wouldn't print Adobe fonts. Why not? Because Adobe's fonts are encrypted, which means that only printers with a true Adobe PostScript

Type 1 PostScript, 300 dpi			Type 1 P	Type 1 PostScript, 1270 dpi		
ADOBE GARAMO	IND		ADOBE GARAMO	ND		
Garamonds	Garamonds	Garamonds	Garamonds	Garamonds	Garamonds	
GARAMOND 3 (A	DOBE)		GARAMOND 3 (A	DOBE)		
Garamonds	Garamonds	Garamonds	Garamonds	Garamonds	Garamonds	
STEMPEL GARAN	CONTRACTOR OF THE PARTY OF THE	~	STEMPEL GARAM		988	
				0 1	Garamonds	
		Garamonds 00 dpi				
Type 3 P	Garamonds ostScript, 3	00 dpi	Type 3 P	OstScript, 1	270 dpi	
Type 3 P	ostScript, 3	00 dpi	Type 3 P	OSTSCRIPT, 1	270 dpi	
Type 3 P	ostScript, 3	00 dpi	Type 3 P GARAMOND ANT Garamonds	OSTSCRIPT, 1	270 dpi	
Type 3 Pogaramond and Garamonds	ostScript, 3 TOUA (AGFA COMPUG Garamonds BOOK (BITSTREAM)	00 dpi	Type 3 P GARAMOND ANT GARAMOND	OSTSCRIPT, 12 TIQUA (AGFA COMPUG Garamonds BOOK (BITSTREAM)	270 dpi RAPHIC) Garamonds	
Type 3 P GARAMOND ANT GARAMOND ITC GARAMOND Garamonds	ostScript, 3 TOUA (AGFA COMPUG Garamonds BOOK (BITSTREAM)	OO dpi  RAPHIC) Garamonds Garamonds	Type 3 P GARAMOND ANT Garamonds ITC GARAMOND Garamonds	OSTSCRIPT, 12 TIQUA (AGFA COMPUG Garamonds BOOK (BITSTREAM)	270 dpi RAPHIC) Garamonds Garamonds	

interpreter can read them. Most printer companies got around this difficulty by using unencrypted fonts from font giant Bitstream.

# Give Me a Hint

Printer manufacturers weren't the only ones who chose alternatives to paying for Adobe's technology. In addition to licensing its PostScript interpreter to printer manufacturers, Adobe also licenses its font-creation technology to type manufacturers, such as Agfa Compugraphic, Autologic, Linotype, Monotype, Morisawa, and Varityper.

Adobe and Adobe-licensee fonts are known to digital typographers as *Type 1* fonts. These fonts, in addition to being encrypted, include proprietary scaling algorithms known as *hints*. Adobe's hints optimize the appearance of printed characters, making minute adjustments to produce even stem weights, consistent character heights, and other characteristics that make type look good at low resolutions. Adobe's hints work in conjunction with a *rasterizer*, software that converts an outline into a printed bitmap.

Many type designers create Type 3 fonts, which are PostScript fonts without Adobe's hinting or encryption. ("Whatever happened to Type 2?" you might ask. On Adobe's evolutionary tree Type 2 was a branch that died off when a proposed technology didn't pan out.) Some companies use their own font-creation software; others use Fontographer, a font-creation program from Altsys Corporation. Like Type 1 fonts, Type 3 fonts can be downloaded to a PostScript laser printer or imagesetter. While many Type 3 fonts don't look as crisp and clear as Adobe's hinted fonts when printed at low resolutions, the discrepancy disappears at high resolutions, where the grid of dots that makes up characters is composed of much smaller dots. (Note: Version 3.0 of Fontographer lets type designers add hints, but for the most part, the current crop of Type 3 fonts are unhinted.) "Garamonds Galore" compares Type 1 and Type 3 fonts printed at two different resolutions.

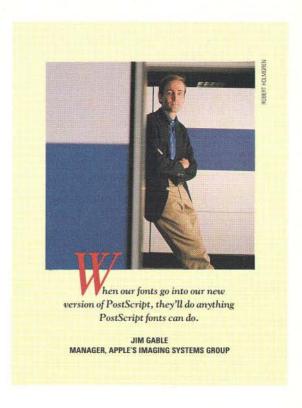
Some type designers—along with purveyors of Type 3 fonts, of course contend that Adobe's hinting technology degrades the quality of traditional type designs because it regularizes letterforms, for example, making stem weights even when in some cases there should be subtle differences in weight. Adobe's Kevin Wandryk admits that some of Adobe's earliest typefaces may have erred on the side of character regularization but insists that current designs adhere as much as possible—within a digital format-to the original type designs. "There's nothing in our font technology that mandates overregularization," he says.

Some companies, such as Bitstream, use their own hinting strategies. Bitstream's *Type A* outline fonts,

which are used with printers that employ Adobe's interpreter, don't include hints. Bitstream's *Type B* fonts, which are used with clone interpreters that employ Bitstream's Fontware scaling technology, include Bitstream's own hints; the company's *Type C* fonts, designed for PostScript-clone printers that use neither Adobe's nor Bitstream's scaling technology, contain no hints. Other companies argue that hints are unnecessary, since serious users will print final copy on high-resolution imagesetters and use 300-dpi printers mainly for proofing.

# 1 for All?

We'll see if any of Adobe's critics change their tune about the quality of Type 1 fonts when given the chance to create Type 1 fonts of their own. Last September, in a surprise response to the Apple-Microsoft announcements, Adobe declared that it would publish the specifications for Type 1 fonts, making these hitherto wellguarded secrets an option for any type designer-and theoretically making it possible for PostScript-clone printers to use Adobe's fonts. Keep in mind, however, that publishing the specifications is not the same as giving away source code; developers will still have

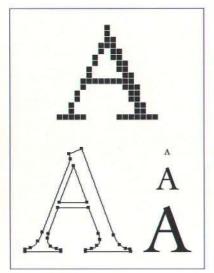


to do some work. Likewise, Adobe is not giving away the code for its rasterizer program. Adobe's chairman, John Warnock, compared the publication of the Type 1 specs to giving auto manufacturers the parts list for a Ferrari and leaving it up to them to figure out how to build the car.

Therefore, even after the Type 1 specs are published, Adobe will continue to license its Type 1 font-creation tools to interested type houses. So Adobe hasn't provided a completely open format, but it has opened the door a crack. Publishing the Type 1 specs now may turn out to be too little too late; a major selling point to developers considering Royal is that Apple's font format, unlike Adobe's, is completely open. Apple will provide the specifications for Royal fonts in the System 7.0 developers' notes. (For a preview of System 7.0, see Macworld, August 1989.)

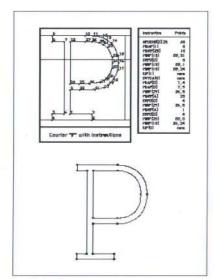
# **Royal Revealed**

So, what is the Royal format? Basically, Royal fonts are outline fonts, as are the PostScript fonts you print on a LaserWriter today. Each character is made up of a series of lines, curves, and control points that describe its shape. As with current PostScript fonts,



# Bitmaps versus Outlines

A bitmapped font is made up of a pattern of dots, while an outline font is made up of a series of bezier curves. Both Royal and PostScript fonts are outline fonts. Since an outline is a mathematical description of a character's shape, rather than a static pattern of dots, an outline can be scaled to virtually any size and maintain its shape. Outline fonts actually end up as bitmaps when they're printed, but the individual dots (typically 300 to 2540 per inch) are too small to be seen.



## Inside Outlines

Each character in Apple's Royal format (top) has a series of attached instructions that optimize its appearance at various resolutions. Note that the quadratic curves that make up the Royal character require more control points than the cubic curves that make up a Post-Script character (bottom). (I've dissected a Type 3 font here, since Adobe's character outlines are encrypted.)

a single outline definition can be scaled to any size for printing (see "Bitmaps versus Outlines"). System 7.0 will use Royal outlines to generate screen fonts on the fly, doing away with the need to install screen fonts in various sizes.

To appreciate the implications of this, let's briefly review how fonts work today. In the simplest scenario, when you're printing on a dot matrix printer such as the ImageWriter, you use only bitmapped fonts. You use Apple's Font/DA Mover, which places fonts in the System file where they'll be available to all applications, to install as many sizes of bitmapped screen fonts as you wish to print.

Let's say, for example, that you want to print a document in 12-point Bitstream Charter on an ImageWriter, which is a QuickDraw printer. If you wish, you can install only the 12-point screen font and simply print it out dotfor-dot as it appears on the Mac's screen, which has a resolution of 72 dpi. For better quality, however, you can also install a screen font that's twice the size you want to print-24point in this example. The ImageWriter scales down the larger size to print at a resolution of 144 dpi, producing better-looking characters than those printed at 72 dpi.

But let's say you want to print 14point text. If you install a 14-point font for the screen display—and a 28-point screen font for printing at the higher resolution-all is well. But as it turns out, Bitstream doesn't supply a 28point screen font in its MacFontware packages. Now, let's suppose you want to print 16-point text on the ImageWriter. Alas, Bitstream doesn't supply a 16-point screen font (nor do most font vendors, since 16-point isn't considered a common size). If you select the 16-point size option in a word processor or other application, the Mac's QuickDraw algorithms will do their best to scale the characters to 16-point, but the quality won't be very good. Therein lies a fundamental problem of bitmapped printing under the current scheme of things: if a font vendor doesn't supply a handcrafted version of a bitmapped font, you're out of luck.

Similar sizing dilemmas apply to other QuickDraw-based printers. To print high-quality text on Apple's ImageWriter LQ, you have to install a screen font that's three times the size you want to print. For the LaserWriter IISC, you have to install a font that's four times the size of the printed font. Again, you're faced with the chore of installing the correct sizes of screen fonts, each of which eats up precious disk space.

According to Apple's Jim Gable, System 7.0 will do away with the muss and fuss of installing screen fonts with the Font/DA mover. You'll be able to simply drag a font icon into the System Folder, and System 7.0 will automatically create readable screen fonts at any size. (Gable claims this method has the added bonus of eliminating those pesky font ID number conflicts that have plagued power publishers in the past.) And you'll be able to print good-looking text on QuickDrawbased printers without having to worry about which sizes to install.

In addition to simplifying screen display and QuickDraw-based printing, Royal font outlines will also be used to print high-quality text on Apple's PostScript-clone printer (or PostScript-compatible printer, as they prefer to call it), just like PostScript fonts are used with today's Adobe PostScript printers. The character outlines will be scaled and printed at any size your application supports, be it 7.5-point or 75-point text.

Although Royal and PostScript fonts are both outline fonts, there are some differences between the two formats. For example, Royal fonts are made up of quadratic curves, while PostScript font outlines are composed of cubic curves, which require fewer control points to define a character's shape. According to Gable, the mathematics used to scale and transform (rotate, stretch, and so on) quadratic curves is simpler, and hence faster, than the math used for cubic curves. On the other hand, since quadratic curves use more control points, Royal outline files will be larger than their PostScript counterparts (aot much larger, asserts Gable). For a side-byside look at the points and curves that make up a Royal character and a Post-Script character, see "Inside Outlines."

Another difference between Post-Script and Royal fonts is in where you find a font's intelligence—the instruc-

tions that tell a printer which dots to fill in at various sizes and resolutions. Apple has chosen to build Royal's intelligence into the font itself; each character has a set of hinting instructions attached to it. "All the hard work happens in the font instructions," says Gable, "rather than at scan-conversion time [when instructions are sent to a printer]. Once the instructions are done, the pixels are filled in very quickly." Developers can choose how sophisticated they want to make their hints; high-level hints will most likely increase processing time. How the overall display and printing speed of Royal fonts compares to that of Post-Script fonts remains to be seen.

Adobe's approach, on the other hand, is to put most of the scaling intelligence in the rasterizer. According to Kevin Wandryk, "We think that font designers' concerns are twofold: they're interested in the shape of a character and in how it's spaced relative to other characters. Learning a programming language to make characters shouldn't be the font designer's concern. Besides, when you put the intelligence in the rasterizer, the technology behind rasterizing can get better and better and the font data doesn't have to change."

# **But Why a New Format?**

Font format philosophizing is interesting, but it doesn't explain why Apple chose to forsake Adobe, especially for such a strange bedfellow as Microsoft. "The Microsoft agreement is really a technology exchange: our fonts for their PostScript," says Gable. "The benefit is that with a version of Post-Script that has our fonts, not only will Apple be able to make better Post-Script printers in the future, but we expect that third parties who license from Microsoft will also be able to make better PostScript printers for the Mac." In other words, Apple had a font format and Microsoft had a Post-Script clone, and the result was a marriage of convenience.

But Adobe's PostScript is a good printing solution, not to mention a well-entrenched standard. If it ain't broke, why fix it? Despite talk on Apple's part of improving quality and speed, most people agree that the real reason comes down to money—it's a

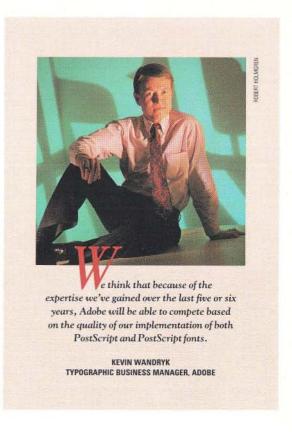
matter of Royal versus royalties. In combination with the Microsoft clone, the new font format is a way to get around the fees Adobe charges for its technology.

"I don't think anybody likes monopolies," says Louise Domenitz, Bitstream's director of corporate communications. "I think it's good that there's a second option in terms of an imaging model that incorporates attention to typographical needs. At first glance, it may seem like now there's something else to deal with-but I think what Apple is trying to do is raise the bottom line. Royal is a sophisticated format that allows for the

preservation of typographic quality."

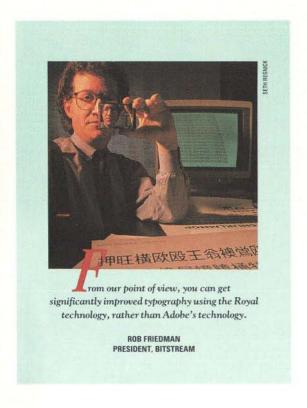
Agfa Compugraphic's marketing director Dan Richards is more straightforward in his assessment of Apple's decision. "I think Apple's saying to the world in general—and especially to Adobe—'We're not going to pay these high royalties to get a device. Not only are we not going to pay on the printer end, but we're not going to pay on the font end. And this is our answer because Adobe won't open up its technology.""

Richards predicts that the price of both type and printers will fall as a result of increased competition. "Royal fonts will be considerably less expensive than current PostScript fonts because you won't have any royalties attached to them. And Adobe's font prices will probably drop as a result." As for printers, "It will be like the IBM PC all over again-someone comes out with a standard and everyone keeps doing it one better, and pretty soon it's the clones that are making all the money, not the originator. Adobe's PostScript will continue to be a standard, but I think in three to five years the clones will have more of the market than Adobe."



Not everyone is happy with Apple's introduction of a new format, however. Paul Beyer, the owner of a design and production company and a member of the board of the New York Professional PostScript Users Group, feels that introducing a new standard will slow down the improvement of the previous standard. "As a graphic designer and a user of highlevel imaging technology, I have absolutely no interest in Royal," says Beyer. "Apple has dollar signs in its eyes; what this format allows Apple to do is bring a whole lower end to the PostScript market. They haven't penetrated a large part of the office market because their output devices have generally been too expensive. The technology exchange with Microsoft opens up a larger market by introducing a new PostScript standard—or PostScript deviation, I should say."

Beyer feels that because developers will have to learn a new format, fewer resources will be devoted to improving Adobe's PostScript. "Many of the commercial projects I take on really push the technology. We were getting to the point where we were starting to approach the capabilities



of the high-end prepress systems. The Apple-Microsoft pact throws a monkey wrench in there. I have a system that works now; I don't want to take five steps backward and wait for Royal to catch up."

# Adobe's Intermediate Solution

While Royal and System 7.0 have their proponents, the fact is neither is available now (at this writing, System 7.0 was reportedly scheduled for release in the late spring). Nor are the promised legions of Royal-format fonts here yet. And Jim Gable wouldn't comment on when we would be likely to see printers that include Microsoft's interpreter, either from Apple or from other companies.

In the meantime, Adobe hasn't been idle. Adobe Type Manager (ATM) has given us all a peek at what life will be like for all font users when System 7.0 arrives. (I'll describe the basics of ATM here; for a more detailed description, see the review in the February issue of Macworld.) Remember the earlier discussion of installing scads of screen font sizes for readable screen display and presentable printing? Well, Adobe's handy utility does away with all that. ATM takes scaling information from Type 1 PostScript fonts and applies it to characters displayed on the screen, producing sharp, legible type at virtually any size on the screen, as well as on QuickDraw printers (see "The Shape of Characters to Come").

To use ATM, you install it as a cdev (Control Panel device) and drag the outline fonts you want to use into the System Folder. You need to install only a single screen font for each typeface, and ATM automatically scales screen fonts to whatever size you specify. The results are impressive, both on screen and on paper. The \$99 utility includes four font fami-

lies: Times, Helvetica, Courier, and Symbol. A \$198 add-on package offers seven additional families. You aren't limited to this selection, however; ATM works with any Type 1 PostScript font.

System 7.0's font scaling has the additional advantages of not being limited to Type 1 fonts and of being built into the Mac's system software.

One size fits all

On the other hand, System 7.0 will require 2 megabytes of memory to run. Adobe Type Manager not only requires just 1MB to run, but it's up and running now, two decided points in its favor. (At least one company isn't waiting around for Adobe to publish its Type 1 specs in order to offer ATMcompatible fonts. The Font Company claims to have created Type 1 fonts without the benefit of Adobe's specs; according to a Font Company representative, these new fonts work with Adobe Type Manager.)

# Apple or Adobe-or Both?

Despite the Apple-Microsoft pact, Adobe's PostScript isn't about to dry up and blow away. PostScript is built into printing devices from dozens of companies and is the format for hundreds of typeface families from numerous manufacturers. So it looks as if we'll be stuck with two standards.

Many Mac owners are dismaved by the prospect of two font standards, but compared to the current labyrinth of font formats, a mere double standard may not be so bad. Right now, we've got bitmapped fonts, outline fonts, PostScript printer fonts, Quick-Draw printers with bitmapped fonts, and QuickDraw printers (from GCC) with outline fonts. There are fonts that work only in LetraStudio and fonts that work only on specific printers. Apple's

One size fits all One size fits all One size fits One size

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One size fits all

The Shape of Characters to Come

Adobe Type Manager (right) vastly improves the appearance of displayed text, as well as text printed on QuickDraw-based printers. System 7.0 will also scale displayed characters automatically, saving you the trouble of installing numerous sizes of screen fonts.

Jim Gable admits, "Frankly, [fonts] are kind of a mess. Professional users are used to it, but new users can't figure this stuff out. I think it's going to be better to have two formats than to have six or seven."

Since PostScript is here to stay, how will users cope with the existence of two formats? Once the dust settles, you'll be able to choose which format suits you—or possibly even opt for both formats.

Gable assured me that "one objective of System 7 is to be backward-compatible. The way System 7 is built, all the old font structures and printing structures are still there, and we have new ones next to them. We can guarantee that PostScript fonts will work the way they do today."

Gable also claimed Royal fonts will work with existing printers—including PostScript printers—although he was unable to explain exactly how. "Apple's engineers are looking at different options. Basically, we'll do a translation in the Macintosh and send out whatever kind of font a given printer can understand. The techniques for conversion will vary, but in general we're doing it in our printer drivers." In addition to Apple's efforts, Adobe is working on a utility that converts Royal fonts to PostScript for printing.

According to Gable, "If you go out and buy a font in the new format from, say, Linotype, we want you to feel comfortable that it will print to any printer—a PostScript printer, a Color-Quick printer from Tektronix, a film recorder from Mirus... one font does it all. We're doing things in our printer drivers where we need to, and in the System itself where we need to, in order to make fonts work on everything from the least expensive to the most expensive machines."

Although PostScript fonts will work as they do now, whether ATM—which apparently plays a little loose with Apple's developer guidelines—will work under System 7.0 remains to be seen. "ATM is kind of a ringer," says Gable, "and we don't really know too much about how it works. Our solution for ATM is that we're going to seed Adobe [with the new System] like we seed everybody else, and then they can revise ATM to work under

System 7." In other words, it will work if Adobe can make it work.

Other compatibility questions arise. For example, will Post-Script fonts print on the new Apple-Microsoft clone printers? Don't bet on it. Also in the realm of speculation is whether Royal fonts will work with other PostScript-clone printers and typesetters, programs such as PageMaker that use their own printer drivers, and PostScript graphics programs such as Aldus Free-Hand and Adobe Illustrator. According to Gable, Royal theoretically poses no problem for any of these. We'll have to wait until later this year to see how well theory translates to reality.

How Royal fonts will compare to PostScript fonts with respect to such attributes as the file size, display speed, and printing speed remains to be seen, since only prototypes of Royal fonts exist at this writing. Quality will also have to be judged later. And quality may well vary from one type vendor to another; Apple is providing third parties with what developers generally acknowledge to be excellent font-making tools, but it is up to type manufacturers to use the tools to their potential. As Adobe's Wandryk points out, "The companies who are fastest in getting fonts to market may do so at the expense of quality."

Although Gable refused to comment on future Apple printers, he claimed that "when Apple's fonts go into our new version of PostScript, they'll do anything PostScript fonts can do."

A bold claim indeed, and at this point I have to agree with Adobe cofounder John Warnock that Apple and Microsoft "had better put up or shut up." Apple's new hardware and

Rostscript. That's not going to happen if developers focus their energies on what's already been done. Anybody who's got a significant investment in PostScript technology stands a large chance of being hurt by what Apple and Microsoft are doing.

PAUL BEYER
PRESIDENT, NEW YORK PROFESSIONAL POSTSCRIPT USERS GROUP

software is still under development, while PostScript is alive and well. If you are considering investing in fonts, PostScript is still the way to go—unless you've got plenty of time to wait. The number of PostScript fonts continues to mushroom and ATM provides a great step forward in convenience. (Look in *Where to Buy* under "Fonts" for a list of PostScript type vendors.)

With any luck, the font wars won't cause too many civilian casualties. Despite their differences, it's in neither Apple's nor Adobe's best interest to make things hard on the user. And despite the current confusion, Mac users may actually profit from the font feud. In the best-case scenario, the number of available faces will go up and competition will drive font and printer prices down. As they say, stay tuned for further details.

**Erfert Fenton** is a Macworld contributing editor and the author of The Macintosh Font Book (Peachpit Press, 1989).

# More For Your

# Memory

Tips and strategies
for getting the most from the
Mac's memory

emory is like money: you can't have too much and you never seem to have enough. Where money is concerned, that means living within your means—scrimping instead of splurging, window shopping instead of store hopping, and choosing discounts over Dior.

Ditto with memory. You may long to run the latest designer programs, but if your Mac has only a megabyte or two of memory, they may not fit your memory budget. Time was when 1MB was a fortune you couldn't spend in a lifetime. Today, it's lunch money.

Blame it on software inflation. Today's applications are larger and more complex than yesterday's. They do more, but they need more room to do it. The Mac's system software is growing, too, as it keeps pace with increasingly complex hardware. When System 7.0 arrives this year, you'll need 2MB to run it.

by Jim Heid



As applications that take full advantage of System 7.0's features appear, 4MB may become cramped. The more you have, the more you want.

Although memory-chip prices are falling, thousands of Macs are still running with only 1MB in their bank account. And not just Pluses and SEs, either. The pricey Macintosh Portable includes a mere megabyte and it has champagne tastes, requiring exotic static RAM chips that cost \$649 per megabyte.

How do you keep a 1MB Mac alive in a multimegabyte world? By fine-tuning your system and your software to get the most out of the memory you have. The techniques I'll describe here work on Macs of all sizes, so you owners of multimegabyte machines can benefit, too. For an introduction to basic memory terms and concepts, see "Getting Started with Memory," in this issue.

# System Software: Supporting the Bureaucracy

Just as part of your income goes to supporting the government, part of a Mac's memory goes to accommodating the fundamental software required to run the Mac. If you are running MultiFinder on a 1MB Mac, you're in the 40 percent tax bracket: of your 1MB, only about 600K remains free for your own use.

But as any clever taxpayer knows, you can control how much you pay. Here are several loopholes that can lower your system software tax.

- Don't use MultiFinder. Use the Finder's Set Startup command to specify that the Mac start up with the Finder instead. You'll gain an extra 160K of memory—enough to allow a 1MB Mac to run memory lovers like HyperCard, Ashton-Tate's Full Impact, Izetraset's ImageStudio, and Farallon's Sound-Edit. And if you equip your Apple menu with a selection of desk accessories, you'll minimize application switching and still be able to do a few things at once.
- Disable background printing. PrintMonitor, a small application in the System Folder, lets you use MultiFinder to print to a LaserWriter in the background, but PrintMonitor requires 72K. If you can't do without MultiFinder, you can at least reclaim 72K when printing by using the Chooser to disable background printing. This also prevents the "There is insufficient memory to print at this time" message, which PrintMonitor displays when there isn't room for it to run.
- Open desk accessories in an application layer. When you open a desk accessory while using MultiFinder, the Mac loads a system file called DA Handler, which uses about 18K and provides a layer in which desk

accessories run. If you're low on memory, press the Option key while choosing the desk accessory's name from the Apple menu. This bypasses DA Handler and opens the desk accessory within the current application's layer. Another plus: the accessory opens faster since the Mac doesn't have to load DA Handler.

- Don't use a disk cache. The Control Panel's RAM cache option boosts performance but uses memory. After turning off the RAM cache, restart the Mac to put the change into effect.
- Use the appropriate system software version. By running the system version Apple recommends for your Mac, you won't waste memory on system routines the Mac doesn't need (see "What's Your Version Number?"). This is especially important for elderly Macs such as the 512K and 512K Enhanced. For example, if you start a 512KE with a System 6.0 disk, you'll have a scant 170K free. Start the same Mac with a System 3.2 disk—the version Apple recommends for that machine—and you'll have 274K free.
- Consider using an older version of the System. Recent versions use more memory than older ones. You can save some memory by using an older version-provided it's compatible with your Mac. For example, System 6.0.2 leaves about 647K free on a 1MB SE, but System 4.1 (released in April 1987) leaves 724K free. But be forewarned: you may not be able to run recent applications that require the latest System. Check your programs' manuals to see which version they require, and use this technique as a last resort only. Finally, be sure to use all the system files that accompanied the older version. For example, don't replace a newer version of the System file with an older version without replacing the Finder file, too.

# **INITS: Luxuries That'll Cost You**

Everyone likes to splurge on a luxury item now and then. But luxuries do erode the bank balance, meaning that there's less left over for necessities. INITs—pieces of software that load when the Mac starts up—are the luxury items of the Mac world. They enhance the Mac's operation by providing such features as electronic mail and customized keyboard shortcuts

NIT Name	Developer	Purpose	Memory Used
TOPS 2.1	Sun Microsystems	Network file server	110K
Timbuktu 3.0	Farallon Computing	Network remote control	107K
QuickMail 2.0	CE Software	Network electronic mail	82K
Microsoft Mail 2.0	Microsoft	Network electronic mail	80K
MacroMaker 1.0.1	Apple Computer	Mouse and keyboard automation	50K
MasterJuggler 1.5	ALSoft	System resource management	48K
QuicKeys 1.2	CE Software	Mouse and keyboard automation	33K
Tempo II 1.02	Affinity Microsystems	Mouse and keyboard automation	25K
Shortcut 1.0	Aladdin Systems	File locater	20K
SuperLaserSpool 2.0	SuperMac Technology	Print spooler	16K
AppleShare 2.0.1	Apple Computer	Network file server access	15K
Suitcase II 1.2	Fifth Generation Systems	System resource management	12K
Pyro 3.0	Fifth Generation Systems	Screen blanker	3K
SuperClock 3.3	Steve Christensen	Menu bar clock and stopwatch	2K
Capture 2.0	Mainstay	Screen image capture	2K
Easy Access 1.0	Apple Computer	Keyboard control of pointer	1K

(see "Start with Utilities," *Macworld*, October 1989, and "Getting Started with Utilities," February 1990). But every INIT you use reduces the memory available for applications.

Here are some ways you can balance an appetite for luxuries against the need to pay the bills.

- Think twice about running memory-hungry INITs on a 1MB system. Examples of such INITs include system resource managers such as Suitcase II and MasterJuggler, electronic mail software such as QuickMail and Microsoft Mail, and network software like TOPS and Timbuktu. If you can't live without one or more of these products, you'll almost certainly need to forgo MultiFinder to avoid going broke. Even then, you'll need to limit yourself to applications that use memory sparingly. "The Price of Luxury" lists the memory requirements of numerous INITs.
- Disable one or more INITs when you need extra memory. One way is to open the System Folder and drag the INITs out onto the desktop (not to the Trash). To tell the INITs apart from the other System Folder files, use the Finder's By Kind command; each INIT is labeled as a Startup document. Restart the Mac after dragging the INITs out of the System Folder.

For an easier way to disable INITs, use an INIT-management utility such as CE Software's Aask (part of the MockPackage Plus Utilities collection), Microseeds Publishing's INITPicker, or Natural Intelligence's Inix (see *Reviews, Macworld*, October 1989). Aask displays the approximate amount of memory required by each INIT, making it easy to determine which ones are worth disabling.

# **Applications: When Smaller Is Better**

It helps to cut the tax bill and go light on luxuries, but a smart money manager also shops carefully for the basics. Bargain hunting, discount shopping, even price dickering—these are the best ways to stretch your money.

Similar techniques apply to stretching memory. The memory equivalent of bargain hunting involves choosing applications that use memory sparingly. Of the programs in a given category, some need more memory than others. For example,

Macintosh Model	Recommended Versions	Acceptable
128K	System 2.0/Finder 4.1	
12.01	System and made it.	
512K	System 3.2/Finder 5.3	
512KE	System 3.2/Finder 5.3	System 4.0/Finder 5.4
	System 3.3/Finder 5.4	System 4.1/Finder 5.5
	System 3.4/Finder 6.1 (for use with AppleShare)	
Plus	System 6.0.2/Finder 6.1	System 3.2/Finder 5.3
	System 6.0.3/Finder 6.1	System 3.3/Finder 5.4
	System 6.0.4/Finder 6.1	System 4.0/Finder 5.4
		System 4.1/Finder 5.5
		System 4.2/Finder 6.0
SE	System 6.0.2/Finder 6.1	System 4.0/Finder 5.4
	System 6.0.3/Finder 6.1	System 4.1/Finder 5.5
	System 6.0.4/Finder 6.1	System 4.2/Finder 6.0
SE/30	System 6.0:3/Finder 6.1	
	System 6.0.4/Finder 6.1	
	System 6.0.2/Finder 6.1	System 4.1/Finder 5.5
	System 6.0.3/Finder 6.1	System 4.2/Finder 6.0
	System 6.0.4/Finder 6.1	
lx	System 6.0.3/Finder 6.1	
	System 6.0.4/Finder 6.1	
llcx	System 6.0.3/Finder 6.1	
	System 6.0.4/Finder 6.1	
n -:	Out CONTINUES	
llci	System 6.0.4/Finder 6.1	

System 6.0.4/Finder 6.1

Microsoft Word runs comfortably in 512K. But Ashton-Tate's portly FullWrite Professional, with its kitchensink mix of features, barely fits within 1MB and all but demands 2MB.

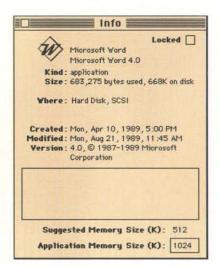
Portable

Until customers demand otherwise, the software industry will keep on giving priority to adding features instead of reducing memory requirements. When was the last time you saw a new version of a program debut not with new features but with reduced memory requirements?

But some programs do use memory sparingly.

For word processing, T/Maker's WriteNow is the unchallenged champion of memory conservation. It's the only currently shipping word processor I know of that runs on every Mac ever made—even the primordial 128K (if you want to use the program's spelling checker, you'll need 200K). And WriteNow compares favorably with its more corpulent competitors (see "Write, Write, Write," *Macworld*, October 1989).

■ For spreadsheet analysis, check out Bravo Technologies' MacCalc. It runs on all Macs from the 512K (enhanced or not) on up and needs just 256K. It's fast, well designed, and packed with features. And its \$139 price can't be beat.



 For database management, a good choice is Software Discoveries' Record Holder Plus, which requires just 300K. Claris's FileMaker II provides more-complete form-design, scripting, and networking features and runs in

# **Memory Suggestions**

When you choose the Get Info command for an application, the bottom of the Finder's Get Info window displays two memory values. Suggested Memory Size represents the minimum amount of memory the developer recommends (although not necessarily the minimum amount of memory in which the program will run). Application Memory Size reflects the ideal amount of memory. By lowering the latter value, you can reduce a program's memory requirements.

as little as 350K. Microsoft File is a capable filer that runs in as little as 200K. It offers excellent color support and works well with Microsoft Word's print merge features.

- For personal-finance management, consider Intuit's Quicken. It packs check writing, checkbook balancing, budgeting, and tax record keeping into a compact application that uses only 375K and runs on unenhanced 512K Macs.
- · For graphics, well, good luck. Graphics programs are inherently memory hungry. For example, Silicon Beach Software's SuperPaint 2.0 needs 700K, and Claris's MacDraw II and

MacPaint 2.0 need 537K and 352K, respectively. And for MacDraw and MacPaint those figures are bare minimums that limit your document size and the number of documents you can open simultaneously. One noteworthy alternative is the DeskPaint and DeskDraw combination from Zedcor-two desk accessories that pack impressive painting and drawing features into the Apple menu.

How can you tell how much memory a program needs? It isn't easy. Software firms rarely list minimum memory requirements on their boxes. They tell you if a program runs on a 1MB machine, but they don't say how much of that 1MB the software actually uses. Determining that requires some detective work on your part.

# SLEUTHING THE SIZE RESOURCE

ow little memory can you safely allocate to an application? To find out, use ResEdit to examine the application's SIZE resource as follows.

- 1. Start the Mac using the Finder, not MultiFinder. ResEdit is more reliable when you don't use MultiFinder.
- 2. In ResEdit's directory window, double-click on the name of the application whose SIZE resource you want to examine. (For safety's sake, work with a backup copy of the application, not the original.) A window appears listing the resources in that application.
- 3. Locate the SIZE entry and double-click on it. Another window appears containing an entry labeled SIZE ID=-1. SIZE ID=0 may also appear. This second entry is a SIZE resource added by the Finder and indicates that someone has adjusted the application's memory size using the Get Info command. The SIZE ID=0 resource overrides the SIZE ID=-1/resource.
- 4. Open the SIZE ID=-1 resource by double-clicking on it. A new window appears displaying the contents of the resource. Don't change any entries; you're here to observe only.
- 5. Scroll to the bottom of the window and locate the two entries labeled Size and Min size (see "Inside SIZE"). The Size value corresponds to Multi-Finder's suggested memory size. The Min size value represents the smallest amount of memory in which the application can reliably run. This value is in bytes; to convert it into kilobytes-the format required by the Get Info window-divide it by 1024. For example, the value 393216 represents 384K. Write down this minimum number.
  - 6. Quit ResEdit. If you're asked to save changes, answer No.
- 7. Use the Finder's Get Info command to change the application memory size to match the minimum value you wrote down in step 5. Close the Get Info. box to save your changes. At this point, you may want to start the Mac under MultiFinder and test the application's performance by opening it and performing the tasks you usually perform.

# Sizing Up Software

If a computer dealer will let you experiment, you can use two techniques to determine a program's memory requirements. The easiest technique involves selecting the application's icon and then choosing the Finder's Get Info command. Two values appear at the bottom of the Get Info window: the program's suggested memory size, the minimum amount its developer recommends, and its application memory size, the ideal amount its developer recommends (see "Memory Suggestions").

The suggested memory size is usually less than the application memory size. Sometimes, however, the two values are the same, as is the case with SuperPaint 2.0, MacWrite II, and File-Maker II, to name a few. In any case, the suggested memory size is the value to watch, since it reflects a realistic minimum. The suggested memory size is the minimum amount of memory the developer recommends for acceptable performance and reliability. Don't confuse this with the minimum memory size-a more dubious figure indicating a theoretical minimum that may yield poor performance or prove unreliable.

Both the application memory size and the suggested memory size come from a resource stored within the application file. This resource, aptly named SIZE, contains information that the Mac uses to determine how the program runs under MultiFinder.

When you start a program, Multi-Finder consults the program's SIZE resource to determine how much memory the program would like to have and how much it will settle for if that ideal amount isn't available. If less than the ideal amount is available, MultiFinder determines if at least the minimum amount is available. If it is, a dialog box appears asking if you want to run the program within that amount. If even the minimum amount isn't available, MultiFinder informs you that the program couldn't be opened and suggests quitting another application to free up memory.

"Sleuthing the SIZE Resource" describes how to examine an application's SIZE resource by using Apple's ResEdit utility. ResEdit is available through APDA (the Apple Programmer's and Developer's Association) and also through user groups and online services such as CompuServe.

# **Dickering with Applications**

You can't change an application's suggested memory size (actually, you can with ResEdit, but the application may rebel). However, you can change the application memory size by simply typing a new value in the Get Info window. By lowering the application memory size, you talk the program into accepting less memory. It's price dickering, software style, and it increases your chances of being able to run your favorite programs simultaneously under MultiFinder.

But how much of a change should you make? That depends.

- If the application memory size is greater than the suggested memory size, you can safely reduce the application memory size to match the suggested memory size.
- If both memory-size values are identical, you can try reducing the application memory size, but the program may not run reliably. Because the potential for problems exists, the Finder asks for verification when you supply an application memory size

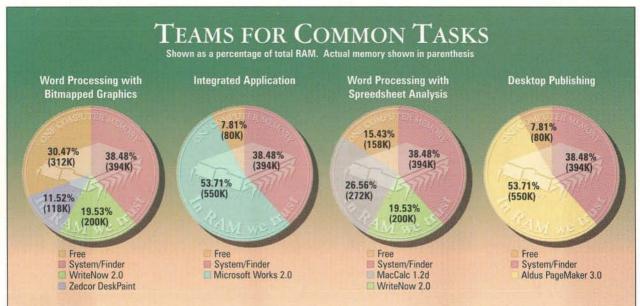
APPLICATION	MEMORY	SIZES
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Application	Suggested Memory Size	Application Memory Size	Minimum Memory Size	Disk Space
Aldus FreeHand 2.0	750K	1200K	700K	700K
Aldus Persuasion 1.0	800K	800K	800K	753K
Aldus PageMaker 3.0	700K	700K	700K	890K
Business Filevision 1.5	288K	288K	148K	286K
Business Sense 1.0	512K	512K	384K	256K
CA-Cricket Draw 1.1.1	768K	768K	668K	313K
CA-Cricket Paint 1.0	1000K	1000K	750K	318K
CA-Cricket Presents 1.0	1024K	1024K	1024K	528K
DiskFit 1.5	512K	512K	448K	181K
FileMaker II 1.1v2	512K	512K	350K	393K
FoxBase+/Mac 1.0	1024K	1024K	1024K	568K
Full Impact 1.0	1024K	1024K	1024K	522K
FullWriteProfessional 1.0	1124K	1124K	1024K	773K
Graphist Paint II	1611K	1611K	1514K	156K
LaserTalk 1.1	500K	500K	375K	177K
MacCalc 1.2d	272K	304K	256K	182K
MacDraw II 1,1	900K	900K	537K	467K
MacPaint 2.0	512K	512K	352K	147K
MacProject II 1.0	384K	384K	256K	209K
MacWrite II 1.1v1	800K	800K	590K	451K
Mathematica 1.2	3072K	3072K	512K	679K
Microsoft Excel 2.2	1024K	1024K	512K	728K
Microsoft File 2.0	384K	384K	200K	201K
Microsoft PowerPoint 2.0	800K	800K	380K	401K
Microsoft Word 4.0	512K	1024K	384K	668K
Microsoft Works 2.0	768K	768K	224K	587K
Modern Artist 2.0	1200K	1200K	1200K	249K
More II 2.0	1024K	1024K	700K	733K
Nisus 2.02	700K	900K	700K	555K
Panorama 1.0	976K	976K	512K	320K
PixelPaint 2.0	2560K	1800K	1800K	762K
Plus 1.1	1953K	1953K	1953K	548K
QuarkXPress 2.0	992K	992K	992K	762K
Quicken 1.5	375K	375K	375K	201K
ReadySetGo 4.5	1024K	1024K	800K	506K
ReadySetShow 1.0	800K	800K	800K	458K
Record Holder Plus 3.1	300K	300K	300K	187K
Reflex Plus 1.0	350K	350K	350K	251K
SoundEdit 2.0	1024K	1024K	256K	262K
Springboard Publisher II	900K	900K	600K	625K
SuperCard 1.0	735K	1600K	735K	345K
SuperPaint 2.0	700K	700K	700K	505K
WordPerfect 1.0.2	600K	600K	400K	317K
WriteNow 2.0	400K	400K	200K	102K

that's below that suggested memory.

What are the effects of reduced memory sizes? The program will probably run slower, and it will access the disk more frequently as it loads and discards portions of program code in order to fit within its cramped confines. If the program keeps open documents entirely in memory (Microsoft Works and drawing and painting programs do), you'll be restricted to smaller documents, and you won't be able to have as many documents open simultaneously.

Incidentally, if you can spare the memory, you can boost a program's



Here are four ways you can combine programs under MultiFinder to perform common tasks. The numbers in parentheses following each program indicate how much memory you should give that program using the Finder's Get Info command. (Technically, PageMaker's minimum memory requirement is 700K, but the program appears to run reliably in 550K. You might also consider Timeworks' Publish It for desktop publishing; it even runs on a 512KE Mac.) For tasks requiring database management, such as producing personalized form letters, consider an integrated package such as Microsoft Works, or Software Discoveries' Record Holder Plus, which can run in as little as 300K. Note that you may need to fine-tune some memory values depending on your system configuration. For example, if you want to use MultiFinder's background printing option, be sure that at least 80K remains free. The 394K value for the System and Finder assume the use of the System 6.0.2 minimal installer script for a 1MB Mac SE.

performance by giving it more memory. For programs that keep open documents in memory, this lets you create larger documents and have more of them open simultaneously.

# **Putting Theory into Practice**

It's easy to talk about experimenting with memory size, but many people lack the time or inclination to do so. For this group, "Application Memory Sizes" lists the memory-size values of popular programs, and "Teams for

| SIZE IB = -1 from Microsoft Word | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compatible | Compati

# Inside SIZE

In the SIZE resource, the Size value corresponds to MultiFinder's suggested memory size. This value is in bytes; divide the Min size value by 1024 to convert it to kilobytes.

Common Tasks" lists some program combinations, memory size, and disk space requirements for popular tasks.

I've concentrated on memory limitations here, but disk space may also be a factor. If you don't have a hard disk, you need to do some careful organizing to be able to store programs, system files, and documents. Your job will be relatively easy if your Mac has 1.4MB SuperDrive floppies and downright daunting if it has the original 400K drives. The Mac's system software includes an installation program that creates a stripped-down System Folder designed for floppy-only systems. In the System Update 6.0 package, these minimal installers are on the Macintosh Utilities Disk 1.

Finally, a word to owners of unenhanced 512K Macs: upgrade. The shadow of obsolescence is fast approaching; soon you may have no new programs to choose from. Upgrading to a 512KE opens the doors to many popular applications. A Plus upgrade is better still, although you can buy a 512KE upgrade and add a non-Apple

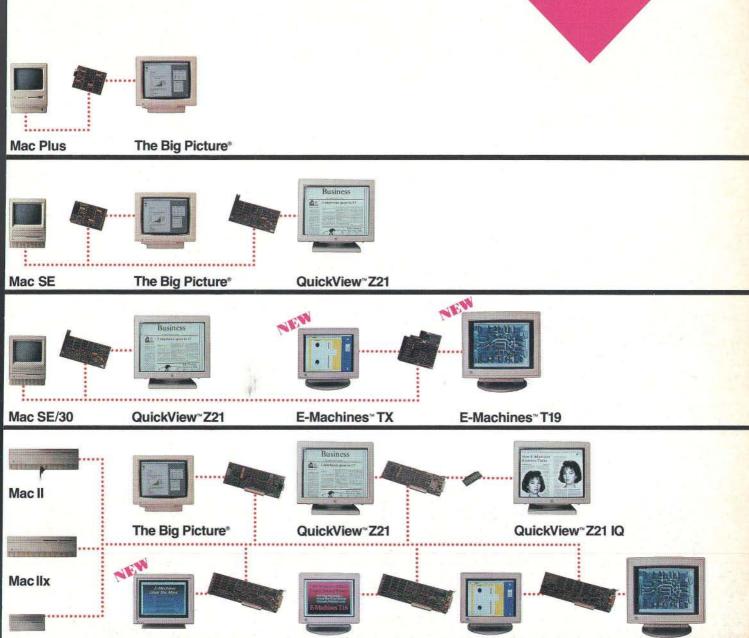
SCSI port and memory upgrade to get a cheaper equivalent of a Plus (see "Is Your Mac Obsolete?" in the February 1990 issue). The same do-it-yourself price advantages apply to upgrading a 128K Mac.

Is it right for software firms to continue releasing ever-larger programs with more and more features? Yes, if that's what customers want. But companies should be up front about listing memory requirements. The minimum amount of memory required for a program should appear on its box, allowing you to determine whether a program will be able to coexist under MultiFinder with the other programs you run. After all, you can't put a system together unless you know whether its pieces are going to fit.

Jim Heid is a Macworld contributing editor and columnist. He recently coauthored Inside the Apple Macintosh (Brady, 1989) with Peter Norton. He would like to thank Dennis Cohen for technical assistance with this article.

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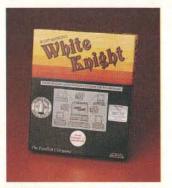
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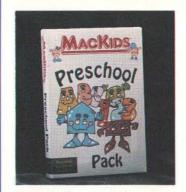
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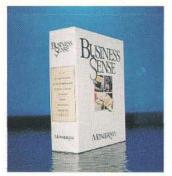
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# REVIEWS

PostScript Laser Printer

# QMS-PS 820 TURBO

Pros: Fast; versatile paper-handling; accepts memory expansions and SCSI hard disk. Cons: 8-ppm engine creates a bottleneck with typographically simple documents. Company: 0MS. Requires: Mac Plus. List price: \$6995. Additional paper trays \$75 each.



The QMS-PS 820 turbo costs \$4 less than Apple's top-ofthe-line LaserWriter IIN'TX,

plus it does more and does it faster. The PS 820 turbo combines excellent performance with versatile paper-handling features. The result is one hot PostScript laser printer—and a strong challenger to the NTX.

The PS 820 turbo uses Canon's LBP-TX print engine, which is similar to the popular LBP-SX engines used in Apple's LaserWriter II models and in the QMS-PS 810. Both engines produce 300-dots-per-inch output, both have a maximum print speed of 8 pages per minute (ppm), and both are easy to set up: simply remove the packing material and slide a mess-free disposable toner cartridge (good for about 4000 pages) into place.

But instead of just one 200-sheet paper tray, the TX has two. You can put letterhead in one tray and second sheets in the other. Or, one tray can hold letter-size paper and the other legal-size stock, or envelopes. Or you can put the same paper in both trays and set up the printer to switch trays when the first one empties. A front-panel status display shows which tray is active. (The PS 820 turbo comes with two letter-size trays.)

The PS 820 turbo provides three connection ports: LocalTalk, RS-232C serial, and Centronics parallel. Apple's



QMS-PS 820 turbo

PostScript printers don't have the Centronics port, which is generally used to connect to IBM PCs. The rearpanel thumb switch makes choosing the active port a breeze; Apple uses small, unlabeled DIP switches.

# It's Smart, Too

The driving force behind the PS 820 turbo's TX engine is a high-performance Adobe Discovery controller containing a 68020 processor running at 20MHz. The LaserWriter IINTX and Dataproducts' slick LZR-1260 both contain a 68020, but they run at a slower 16MHz (see "Paging All Printers," *Macworld*, October 1989). The PS 820 turbo's faster processor enables it to outpace its competitors when printing complex illustrations or documents containing numerous fonts and type sizes (see "Testing the Turbo").

When printing typographically simple documents, however, such as double-spaced manuscripts formatted in Courier, the PS 820 turbo falls victim to its engine's 8-ppm maximum printing speed. With simple documents, the PS 820 turbo finished behind even the NEC SilentWriter LC890, which uses a laggardly 10MHz 68000 controller but has a 10-ppm engine.

The PS 820 turbo's 2MB of memory is expandable to 8MB—enough to hold hundreds of downloadable fonts. (QMS charges \$595 for a 1MB expansion kit, \$995 for 2MB, and \$1495 for 4MB.) Like other upper-class PostScript printers, the PS 820 turbo has a SCSI port that accepts a hard disk for storing fonts and boosting performance. As for built-in fonts, the printer includes 39—the standard 35 typefaces built into LaserWriters and most other PostScript printers, plus the Helvetica Condensed family.

Like other PostScript printers, the PS 820 turbo offers emulation modes that let the printer act like something it isn't. Both the LaserWriter IINTX and Dataproducts' LZR-1260 can emulate a Diablo 630 daisy wheel printer or a Hewlett-Packard LaserJet Plus. The PS 820 turbo can imitate a LaserJet Plus, but it trades the Diablo 630 emulation mode for a more useful one: Hewlett-Packard Graphics Language (HPGL), a set of printing rules popular in the world of pen plotters and computer-aided design (CAD).

# **Little Things that Count**

Price and performance are reason enough to buy the PS 820 turbo. Happily, there's more—an excellent support package of documentation and utilities for the Mac and the IBM PC. The documentation contains a useful tutorial on typographic basics as well as detailed information on the Turbo's version of PostScript.

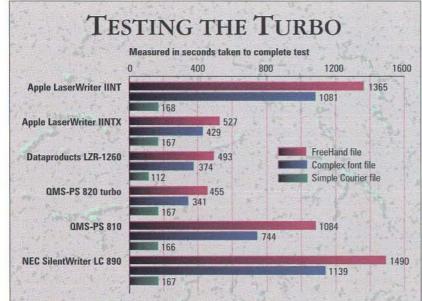
The utilities include a program that lets you align the printer to center images on each page, and a desk accessory that lets you switch between the first and second paper trays or specify that the printer automatically switch to the second when the first is empty. Also included are Adobe Printer Description and PostScript Printer Description files. Applications such as Aldus's PageMaker and FreeHand and

Adobe's Illustrator 88 use these files to learn about a printer's specific features. For example, when a PageMaker user chooses the PS 820 turbo in the Print dialog box, additional buttons appear for choosing between the upper and lower paper trays.

Is the PS 820 turbo the best highperformance PostScript printer for under \$10,000? It depends. If you print hundreds of pages a day, you might be better served by Dataproducts' industrial-strength LZR-1260. It's a tad slower than the PS 820 turbo and costs \$1000 more, but its heavy-duty, 12ppm Toshiba print engine is rated for 25,000 pages per month. The PS 820 turbo's Canon TX engine is rated for only 5000 pages per month.

But the PS 820 turbo definitely beats the LaserWriter IINTX—it is faster, easier to use, and has better paper-handling and emulation features. If you are thinking of buying a LaserWriter IINTX, get a PS 820 turbo instead. And if you don't need two paper trays, consider the QMS-PS 810 turbo for \$5995. It contains the same fast controller as the PS 820 turbo, but uses the single-tray Canon CX engine.—Jim Heid

See Where to Buy or circle 823 on reader service card.



With complex documents, the QMS-PS 820 turbo is faster than the LaserWriter IINTX and Dataproducts LZR-1260. With simple documents, however, the turbo's 8-pages-per-minute engine is a performance bottleneck. Tests were performed on a 2MB Mac II with MultiFinder and background printing disabled, using version 5.2 of the LaserWriter driver.



# Online Information Service

# AMERICA ONLINE

Pros: Outstanding interface; simple to navigate; upbeat, helpful atmosphere; well-implemented services. Cons: Addictive; some forums not fully developed.

Company: Quantum Information
Services. Requires: Mac Plus, modem.
List price: \$5.95 per month (includes one-hour connect time; additional time

billed at \$5 to \$10 per hour).

America Online is a happy place. And, more than any other online service it is indeed a place; there are "rooms" to explore—each with its own atmosphere—and people to meet. An evolution of AppleLink Personal Edition, America Online is run by Quantum Computer Services (not the hard drive company).

# **Smiling Interface**

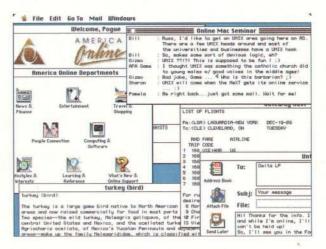
The America Online software itself guides you through the registration process. When your modem reaches the service, a cheery (digitized) voice bids you "Welcome." (This same voice later tells you, "You have mail" and, after downloading a file, says "File done.") Once you begin to use the service, vou'll notice that vou're in a true Macintosh environment. The commands are in menus, you can save anything on the screen in its own text file, each department is in its own window, and files are neatly organized in folders. In fact, America Online is truer to the letter and spirit of the Macintosh interface than any other online service.

Within the first ten minutes, you'll notice something else unusual: you're not interacting with some remote computer; you're actually encountering people. In the interactive areas of America Online, you see a transcript of all the remarks being written by the members currently online. Anything you type appears on the screen of anyone else in the room and vice versa, like a computerized conference call (see "Talk Is Cheap").

Real-time conferencing has been available for years—although much more expensively—on CompuServe. (continues)

Talk Is Cheap

America Online lets
you work in many
places at once. Here
are (clockwise from
top left) the opening
screen; a real-time
seminar; a flight
reservation being
made; E-mail in
progress; an online
encyclopedia entry;
and the Departments
screen, for accessing
services.



But America Online takes the principle much further; real-time interaction is the foundation of its instructional, social, and Macintosh-support aspects. For example, if you get lost and need help, you don't have to leave an electronic message in some technician's mailbox. You simply enter one of the interactive rooms and find a guide—a live person, whose screen name and geographical location you know, who joins the conversation, greets you by name when you sign on, and helps you immediately with your questions.

There's no end to the fun you can have in real time. You begin to recognize people from previous visits; friendships actually develop; and, in this faceless medium, you begin to learn things about the way people communicate that aren't always apparent in real life. Many of America Online's real-time events are more structured than those on other services (for example, there are game shows, wellrun computer seminars, and even online homework help for students), but simply participating in a conversation among, say, 20 people all over the country is an affecting learning process in itself.

# At Your Service

There's more to America Online than its conferencing, of course. As on other online services, you can research and make plane reservations (but America Online lets you do so at no extra cost). The clean, folder-based interface for the bulletin board areas is a breath of fresh air compared with the mystifying systems used by other online services. A 32,000-entry encyclopedia produces search results in four seconds.

And a top-notch E-mail system makes messaging easy; you can compose the mail offline, send files, forward copies of incoming mail to other people, send carbon copies, and so on.

There's a fairly respectable Macintosh software library for downloading (at this writing, about 6000 files). It's only a fraction of the size of the more established libraries, like the one on CompuServe, but it grows daily. There's also an online shopping service run by CompuStore Online. The store's discounted prices are guaranteed to be lower than street prices (and because it's a form of mail order, you usually don't have to pay sales tax).

There is a heavy philosophical emphasis on learning and on social interaction. For example, real-time instructional classes are offered on a number of topics (programming, music theory, and so on). When you have a question, you type a question mark, and the instructor calls on you by name. There's a special forum for discussion of AIDS-related issues. And there's even a romance section, where an online matchmaker supervises the personal ads.

Finally, all of the usual online-service perks are available: stock quotes (updated every 15 minutes), weather reports, news bulletins, and so on. While the content is similar to that offered on other services, the form—scrolling, copyable text in a Macintosh window—is infinitely more palatable.

If at any point in your explorations you need help, you can enter a special help forum; you're not billed for the time you spend in this area. That's consistent with the rest of the service's helpful, upbeat atmosphere.

# Online on the Line

Because it's a fledgling operation, there are still a few problems with America Online. For example, there's not yet very much of anything-the system could be improved with more services, more forums, and a larger membership. You can't do banking with the service, and you can't order groceries. You might even complain that the service occasionally carries the Macintosh interface too far; for example, to read a joke in the humor section, you have to plow through six nested folders. And sometimes in the evening, glitches in the phone-switching system cut you off in midsentence.

But as long as you understand America Online's emphasis on telecommunications, you won't be disappointed. The heart of America Online is "live" interaction between peopleinstructors, system administrators, and other Macintosh and Apple II users. And America Online's exemplary interface is so friendly that it's easy to forgive the fact that its services and membership are still expanding. It's not the right service for business users, doctoral thesis researchers, or grouches. But it's great for anyone else who gets a kick out of the Macintosh. America Online, you might say, is the service for the rest of us.-David Pogue

See Where to Buy or circle 702 on reader service card.

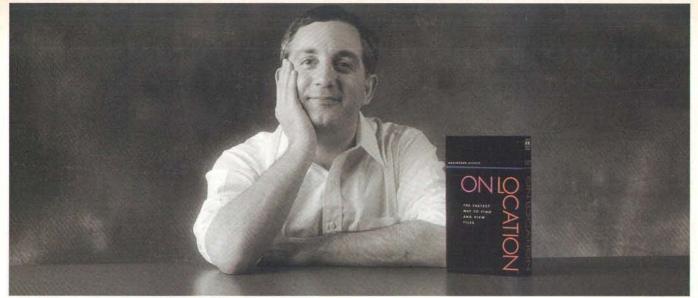
# Online Information Service

# PRODIGY 1.0

Pros: Attractive pricing; wide variety of useful services; easy to navigate.

Cons: Extremely slow; horrendous IBM-style interface; no way to capture information; no downloadable software. Company: Prodigy Services Company. Requires: Mac Plus, modem. List price: \$49.95; service \$9.95 per month.

Prodigy was originally an online information service for IBM computers. A joint effort by IBM and Sears, it offered an innovative navigational scheme, colorful graphics, and some dramatic steps into the future of home computing. With only a modem and the Prodigy soft-(continues)



Mitch Kapor, chairman, ON Technology.

# Before you can ask, 'Where's my file?' you'll be reading it."

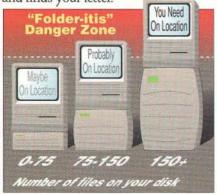
"It happens all the time:

You sit down, ready to work. Then, because you have hundreds of files on your hard disk, you waste time looking for the file you want. If you find it, you have to run a word processor to see what's inside.

That's crazy. And that's exactly why we created the On Location™ desk accessory: to make finding and viewing files as fast and simple as possible.

The fastest way to find and view files

You don't have to remember file names to use On Location. Just type in a word or two from the file you're looking for. So if you need the letter you wrote to John Simmons about the insurance policy, type 'Simmons' and 'insurance.' Within seconds, On Location scans its index of all the text on your hard disk and finds your letter.



And you don't have to open your word processor to read the file. Doubleclick on the file name, and you'll instantly see the text, including the original fonts and styles for wordprocessing documents. You can also copy text to the clipboard. Or launch the file directly into its application program.

If you do remember a file name (or part of one), you can type that in the search window. On Location starts looking as you type, and often finds the file before you finish.

The story behind the speed

On Location is so fast because it stores an extremely compact index of your hard disk. (This index usually takes up less than two percent of the disk.) As you save and move files, On Location automatically makes note of the changes. Then, when your Mac is idle, On Location indexes the name and text of these files.

We call that steady, silent process 'background indexing,' and On Location is the only Mac product to provide it. Background indexing means that On Location is always up-to-date and ready to work when you are.

It took us months to fine-tune On Location. But it's only going to take you a few minutes to appreciate On Location's power—and to learn how to use it.

On Location offers unmatched speed and convenience

- · find a file by typing its name or words it
- search an entire hard disk in seconds
- · view and copy text from files, without opening applications
- see actual fonts and styles for leading word processors, including Mac Write II,\* Micro-soft\* Word, WriteNow,™ and WordPerfect\*
- directly open files and application programs · move, copy, rename, and delete files
- find text in most files, including HyperCard,
   PageMaker, and Microsoft Excel
   search for all forms of a word ("fuzzy)
- matching")

Requires Macintosh® Plus or above, with a hard disk and System 6.0 or above.

One-year guarantee

We're proud of On Location. All products should work this way. And all products should come with this guarantee: if you're unhappy with On Location for any reason during the first year you own it, you may return it for a full refund.

Try On Location. You have nothing to lose-and a lot to find."



One Cambridge Center Cambridge, Massachusetts 02142 (617) 225-2545

ware, you could do your banking, book airline reservations, and even order groceries.

The service has now been adapted—in a manner of speaking—for the Macintosh. Prodigy's introductory offers are generous and its pricing scheme is favorable to frequent users. Instead of paying a steep hourly rate (as for CompuServe), you're billed a flat \$9.95 per month, no matter how much you use the system.

### Where's the Mac?

Unfortunately, the makers of Prodigy haven't gone nearly far enough in adapting Prodigy to the Macintosh, either technically or philosophically. There are no windows, no menus, no Macintosh fonts. Instead, your screen is painted, top to bottom, with gawkylooking IBM lettering (see "Prodigy's Face"). There is some attractive use of color for Mac II users, but the scheme otherwise offers nothing but penalties. That is, because Prodigy sends an entire screenful of graphics information at a time (and not textual information, like most online services), you have to wait until the service has transmitted the entire screenful before a new screen can appear. Even on a Mac IIci with the color turned off, the wait for each new screen is intolerable-between 6 and 15 seconds per screen at 2400 baud. More than anything else, Prodigy is slow.

The all-graphics scheme is also much more sensitive to transmission errors than text-based systems are. The slightest bit of phone-line static is likely to require the time-consuming retransmission of the entire picture or, at worst, will cause you to be unceremoniously logged off the system, leaving you no choice but to log on again and hope the phone lines are kinder.

Prodigy doesn't support MultiFinder or desk accessories, either. That's a serious problem if you encounter something on the service that you want to retain; there's simply no way to capture text from Prodigy onto your disk. You can capture a bitmapped image using the #-Shift-3 function key, which gives you a MacPaint file you can open later, or you can send a particular screen's text to your printer. But the former solution is inconvenient, and the latter results in a waste

of paper and printer time. Because Prodigy uses a crude 24-point type-face, only a few lines fit on a screen, so no printout ever contains more than a paragraph or so. This inability to conveniently capture information is unforgivable. It immediately robs the service of much of its usefulness.

### Ad Out

One other little detail of Prodigy's interface may annoy you: teasers for advertisements appear on the bottom fifth of the screen at all times. They run from the typical ("Enter the Air France sweepstakes") to the unappetizing ("Imodium A-D can stop diarrhea with just one dose!"). Should these teasers prove enticing, you can choose to see the entire ad.

As if the teasers weren't offensive enough, Prodigy's computers monitor the time you spend looking at the ads whenever the teasers pull you in. And all of the data regarding your reaction to the ads, as well as your demographic characteristics, is then passed on to the advertisers. The whole system is a little disconcerting.

# **Jumping for Joy**

If you can overlook all of these draw-backs, the service itself is very good. You never feel bewildered, as you often do using CompuServe. Each Prodigy service has been assigned a keyword. Type one of these *jump words* and press Enter, and you move directly to that service. MHT Bank is Manufacturers Hanover electronic banking, Siskel takes you to Gene Siskel's latest movie review, Browns shows you the



Prodigy's Face

Prodigy's opening screen is typical of its interface: large, crude typefaces; no menus; and a number of buttons that you double-click. This opening screen doesn't show the usual advertising stripe at the bottom—but you get the idea, since most of the options are commercial in nature.

latest Cleveland Browns football scores, and so on. To make navigation even easier, the jump word Index always takes you to an alphabetical list of Prodigy's hundreds of services. You can move immediately to any service by double-clicking on its name, so exploring is easy and inviting.

### At Your Service

The services themselves vary widely in quality and usefulness. The extracost banking is practical—the bank will write and mail checks for you. The news, weather, stock quotes, and sports scores are all up-to-date and easy to find. There are complete reprints of *Consumer Reports* articles and tests. Easy SABRE, the airline flights-and-reservations system (run by American Airlines) is a bit confusing, but on Prodigy it is free (the equivalent program on CompuServe carries a steep hourly fee).

Prodigy also has bulletin boards about Macintosh hardware and software, but the problem is that only a few lines of gigantic text appear on a screen. You have to click the Next button to see the rest of the message. When compounded by the system's devastating slowness, you can see how clumsy the process is. The same problem plagues the electronic-mail system. And not only is there no realtime conferencing on Prodigy, but every message you post on a bulletin board is screened for content by Prodigy's "editors"; therefore, no message appears online until the day after you send it. For example, you're not permitted to post any message that smacks of "commercial, classified, or personal" advertising. I volunteered to help a bulletin-board member with a Mac problem and sent him my phone number. But the exchange of phone numbers or addresses is prohibited, so my message was returned to me with the explanation that it "failed to meet the [Prodigy] guidelines."

Incidentally, if you decide to try ordering groceries online, don't order produce. In fact, don't order anything you'd normally want to select yourself. My grapefruit was moldy, the cucumber looked more like a pickle, and the lettuce seemed to have been sat upon (not Prodigy's fault, of course). (continues)



# iDSPRO Series

Integrated Data Storage Systems presents the iDSPRO Series<sup>™</sup> 20-200 megabyte portable hard drives. The iDSPRO Series features high performance Quantum, Seagate, Conner, and Maxtor mechanisms with average access time ranging from 12-35 milliseconds. It comes in a transportable package of 2x5x8 inches, and weighs less than 3 pounds.

This is the ultimate in portable, modular, unit expandable storage subsystems.

To find an iDS Systems' Authorized Dealer Near You, CALL 1-800-733-0078.



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# **Prodigal Someday**

The prodigious failings of Prodigy's interface are doubly disappointing because the quantity and variety of the services themselves are impressive. But Prodigy's idea that it can win over the Macintosh world simply by porting its problem-plagued interface is a misconception. Without fonts, menus, DAs, windows, MultiFinder, or a good way to capture text to disk, Prodigy's software can hardly be called a Macintosh application. And until its speed and interface problems are overcome, Prodigy can hardly be called a Macintosh service.—David Pogue

See Where to Buy for contact information.



# TRUEFORM 2.0

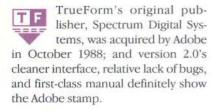
- \* -

Pros: Easy-to-understand manual; fast operation; enhanced Fill-Out module.

Cons: Lacks drawing tools; printalignment dialog box not interactive.

Company: Adobe Systems. Requires: Mac Plus; additional memory, hard disk, and scanner highly recommended.

List price: TrueForm Set-Up with one copy of TrueForm Fill-Out \$395; four additional copies of Fill-Out \$295.



# **Formalities**

Any forms-design package must consider how its users will divide up creating forms and filling them out, and whether to emphasize data management or graphic design. A program like TrueForm, designed primarily for turning scanned copies of old paper forms into electronic forms, also runs up against TIFF files' slow print times, laser printers that can print only 8-by-10½-inch documents in a world full of 8½/16-by-10½-inch paper forms, and multipart forms with different data on each layer.

There are no easy answers to these problems, but TrueForm has a way around some of them. Its forms-

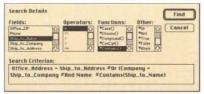
caching (which stores a form's image in the laser printer's memory and redraws only the fields' contents for each copy) greatly increases printing speed after the first copy. TrueForm can print just the data without the form image if you hand-feed preprinted forms to an impact printer such as an ImageWriter, but until we have 25- or 50-bin paper feeders that can feed a wide range of sizes and thicknesses into an impact printer, that's not a very workable solution. Finally, by printing each part separately, TrueForm can print differing information-say, for customer, shipping, and accounting-on different parts of a multipart form, but labels for the empty fields will show on all parts.

# **A Formal Application**

TrueForm is actually two applications: one for setting up forms, and one for filling them out. To use TrueForm Set-Up you import either a scanned form or a PICT file-TrueForm has no drawing tools at all. When you click on a line or box in the imported form, True-Form locates the edges of the object and places a data entry field over it. You can format fields for text, numbers, dates, and check boxes; and you can assign them spreadsheetlike formulas to perform operations such as calculating totals on an invoice, adding 30 days to a date, or evaluating a text string to pick out Texas addresses and then add sales tax. When you have finished setting up a form, you can open it in Fill-Out, tab through the fields, enter data, and print completed forms or save them in Stacks (no relation to HyperCard).

## Reformed

Version 2.0 has some new features and a lot of improvements. The old manual's tutorial has disappeared for some reason, but the new manual explains TrueForm more clearly, in particular



## Search Menu

TrueForm Fill-Out's Select dialog box provides the power to root out forms buried deep in a Stack.

how to use the functions (including eight new ones) to build constraints and perform calculations. Overall operation is faster and smoother. On a Mac II, TrueForm Set-Up 1.0 took about 5 minutes to import a scanned TIFF file; version 2.0 running on a Mac Plus imported the same file in only 1½ minutes. Impressive.

If you're scanning a multipage form directly into TrueForm, the new version lets you rescan a single crooked page without starting over. Set-Up also now includes a command for aligning fields; fields that present a scrolling list of choices (similar to FileMaker's); a wider tab-order dialog, which lets you see long field names; and password protection.

The merge-sequence controls for importing and exporting data were impressive in version 1.0, but in 2.0 they have become almost surreal. You can create and save multiple merge sequences, and by delimiting individual fields or groups of fields with different characters, you can import to or export from different parts of a form, and to or from different destinations and sources. You can now append exported text to an existing file. You can also apply constraint-checking to data as it is imported, and skip the headers in an imported file.

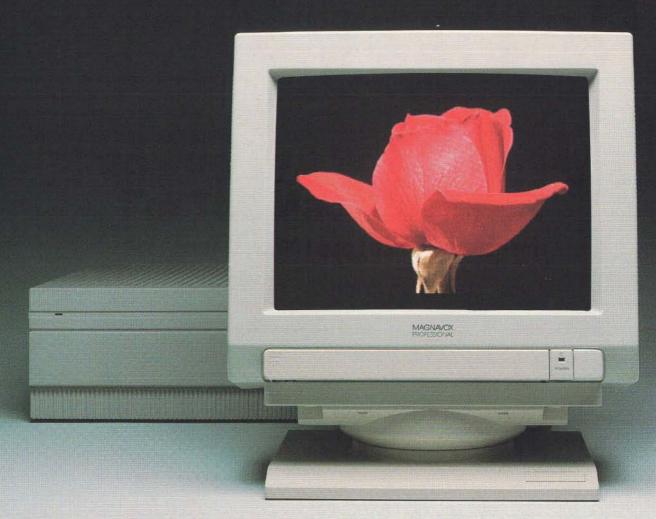
You can set up numbers with incredibly detailed formatting so that, for example, TrueForm displays parentheses around negative numbers, places a dollar sign before an amount, and rounds the pennies to two decimal places. Date and number formats are also user definable, as in Excel. Finally, for 4th Dimension users, a special 4D module that comes with TrueForm will add a new menu to your 4D applications to export data from 4D into TrueForm for printing.

# Deformed

Set-Up still can't zoom in on small areas like check boxes, nor can it juggle rectangular fields placed over irregularly shaped areas (such as individual facets of teeth in TrueForm's sample dentist's chart). Zooming in on a scan, which is stored at 300 dots per inch but displayed at the Mac monitor's 72 dpi, is always a problem, but Adobe Illustrator manages it elegantly. Even (continues)

# Introducing A Better Display For The Macintosh II ...

For About \$300.00 Less Than You'd Expect.



This is not just another display clone. It's the new Magnavox Analog Color (MAC) display, specifically designed and engineered to compliment the Macintosh II system.

When we decided to develop a display exclusively for the Macintosh II, we started with two objectives: Make it work better, and make it cost less.

Our 14" MAC display appeals to even the most discriminating user. It's equipped with our new proprietary 0.29mm dot pitch CRT for superb resolution, and a glossy CRT face for crystal clear images. Graphics and text on the MAC display shine at their best. The integrated tilt-base provides the ultimate in user comfort.

Additionally we offer a solid, two-year warranty instead of the usual 90 days. And the \$699 retail makes this a great value.

Designing a superior display for the Macintosh II system was smart. Offering it for \$300 less, that's very smart.



#### **Fill-Out Changes**

Interestingly, TrueForm's new version gives much greater control to the person filling out the forms, adding the capability to define default entries, modify merge sequences, and change text formatting. TrueForm has been enhanced with sophisticated search and select capabilities, a label set-up option in the Print dialog box, andfor those overnight print jobs-an option to collate multipage forms. One nice touch I'd like to see Adobe add (with Adobe Type Manager it should be easy) is the ability to rotate the horizontal QuickForm fields (True-Form's version of comments scrawled on a paper form) so they would be more visible.

#### The Future of Forms

So far, no forms program can entirely replace paper and pencil. On the other hand, the appeal of not having to do double work—first on a paper form, then at a keyboard entering the data into an accounting program—will continue to push electronic forms until the reality catches up with the concept. In the meantime, TrueForm is a practical and even attractive interim solution.—Dan Littman

See Where to Buy or circle 848 on reader service card.

### Midsize Hard Disks

#### DATAFRAME XP100

Pros: Excellent backup, utility, and print spooler software included.

Cons: Upright configuration takes up desk space. Company: SuperMac Technology. Requires: Mac Plus.

List price: \$1599.

#### **DIRECTORIVE 130**

Pros: Includes SUM II disk-recovery and utility software, two AC power outlets. Cons: Inadequate technical support. Company: Jasmine Technologies. Requires: Mac Plus; SCSI port. List price: \$1349.

#### MACINSTOR 100-ZFP

Pros: Good utility software.

Cons: Noisy fan. Company: Storage
Dimensions. Requires: Mac
Plus. List price: \$1899.



In the end, three of the midsize (80–150MB) hard disks that I evaluated using

Macworld Labs' benchmark tests proved more similar than different. Each disk comes preformatted, and includes backup, partitioning, and utility software. And although the speed difference between the three units was minor in normal use (the Jasmine lagged by almost half a minute when duplicating an 11MB folder on the desktop), I found that support after purchase was the determining factor in deciding which drive to buy.

#### DataFrame XP100

The internally terminated DataFrame XP100 stands upright and uses a drive mechanism manufactured by Quantum. Noise from the cooling fan, although noticeable in a quiet room, was not intrusive. The XP100 comes with an excellent set of utilities. The DiskFit backup program backs up to floppies or another hard disk volume. Two print spoolers are included: Super-Spool, for direct connection to ImageWriters; and Super-LaserSpool, for connecting to AppleTalk Image-Writers and LaserWriters. All three of these utilities are special versions that



Three midsize hard disks

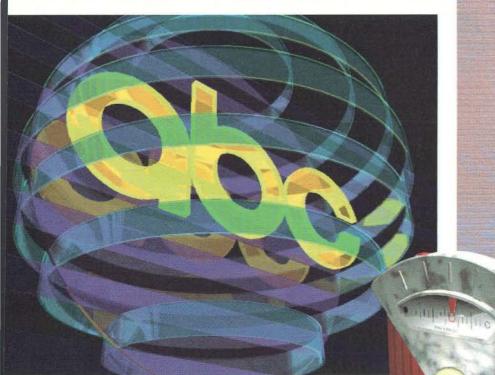
work only with DataFrames. Also included is the Manager utility, consisting of an application and a cdev. The Manager application lets you test the drive, change the SCSI ID, or partition the disk. The Manager cdev allows you to mount hard disk partitions, which can then be password-protected and encrypted. The XP100 feels quick in operation, as did the other two tested units.

#### DirectDrive 130

Jasmine has made a name for itself by making good drives in smart packages, and by bundling great software with the units. The DirectDrive 130 is no exception. Based on a Fuiitsu drive mechanism, the unit has several nice features. There are two AC power outlets on the back of the hard disk; it also has an easily accessible fuse and a push-button SCSI address switch. Placed under the Mac, the DirectDrive 130 adds less than 3 inches in height. The DirectDrive cooling fan was quieter than the DataFrame's. One oddity was that the drive periodically makes a clattering-unlike normal drive access noise-for about two seconds. This wasn't especially annoying and didn't appear to cause any problems. The DirectDrive 130 rated a little slower than the other two units on the SCSI Evaluator and large-folder duplication benchmarks, but held its own when opening Excel and Page-Maker files.

Jasmine includes DriveWare, an application and cdev combination, which is comparable to SuperMac's Manager in terms of functions and ease-of-use. DriveWare includes online help for the inexperienced. Jasmine (continues)

### STRATAVISION 3d. SOPHISTICATED GRAPHICS AS SIMPLE AS ABC.



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objects and scenes with shadows, textures,
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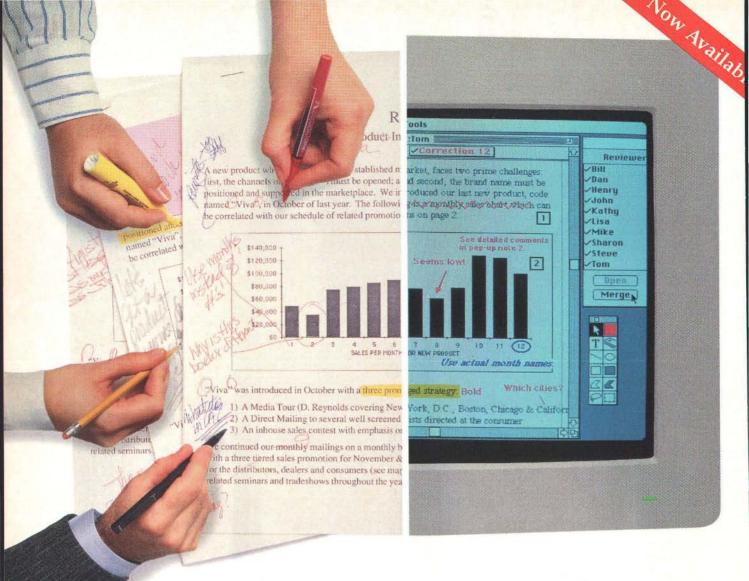
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### Introducing MarkUp, Workgroup Editing & Review Software

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### **Mainstay**

5311-B Derry Avenue Agoura Hills, CA 91301 (818) 991-6540 71 rue des Atrebates B-1040, Brussels, Belgium 322/733.97.91 ships the hard disk with a folder called DemoWare, which is a good assortment of about 6MB of public domain, shareware, and demonstration versions of commercial programs. The DirectDrive 130 also comes with Symantec's SUM II disk-utility package, which includes backup, encryption, and optimization programs, as well as one of the best crashed-disk-recovery programs available.

#### MacinStor 100-ZFP

The MacinStor 100-ZFP is built around the same Quantum 100MB mechanism as the DataFrame XP100, so it wasn't surprising that the two units produced virtually identical test results. The MacinStor has external SCSI termination, so you'll have to use the supplied terminator if you put the hard disk at the end of the SCSI chain. You change the SCSI ID with a rotary switch on the back of the unit. The cooling fan was annoyingly loud in a quiet room.

MacinStor's Installer program, which includes an application and a cdev, shares many of the same features as the installers that come with the other two hard disks. Storage Dimensions bundles Central Point Software's PC Tools Deluxe Mac Version with the 100-ZFP. This software includes a Locate DA, recovery applications for crashed floppies and hard disks, a file defragmenter, a backup program, and several other well-thought-out and useful utilities. Although PC Tools Deluxe has many of

the same functions as the SUM II package, the Symantec utilities come with a superior manual and are better integrated to work together.

#### **Support Systems**

It doesn't matter how good the hardware is if you can't get help from the hard disk's manufacturer when something goes wrong. I placed two anonymous calls to each manufacturer's technical support line over a period of a week. I asked questions about both the hardware and the bundled software. I graded the response according to accuracy, promptness, and courtesy. (None of the manufacturers offer a toll-free number for technical support.)

SuperMac's support staff fared best of the three companies. I was put through to a support technician after a wait of no more than a few minutes. Both people I spoke with there were knowledgeable about the product, were pleasant, and easily fielded my questions. I rated SuperMac's support as very good.

Storage Dimensions put me on hold for a few minutes, then an operator offered to have a technician call me back. I received a callback within two hours, but I managed to stump the technician with a fairly complex question. To his credit, he promised to find out the answer and call me back, which he did within a half hour. I rated Storage Dimensions' support as good.

Jasmine's support was abysmal.

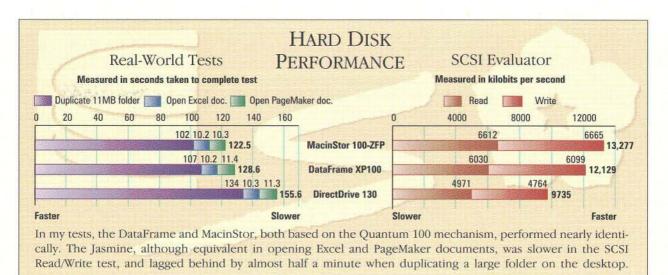
After being put on hold for more than 20 minutes without a response, I called back and asked to speak to a technician immediately. I was told that they were all busy and that if I left my number, someone would call me back later that day. I never received a call. In four separate calls I never spoke to a technician. Jasmine's support rated unacceptable.

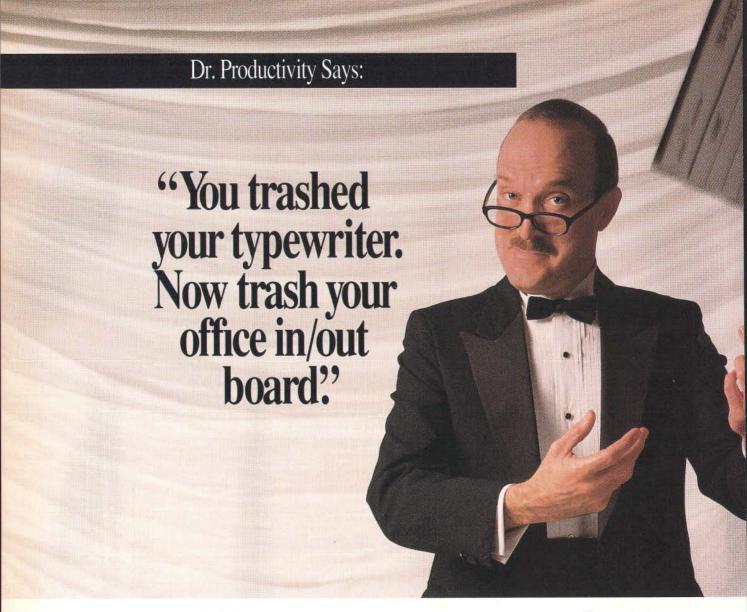
#### Which Hard Disk Should You Buy?

None of these hard disks will disappoint you in terms of performance. But with the market as competitive as it is these days, you have to look at the whole picture to make the best choice. The hardware, the bundled software, the product support, and the price are all important.

The Storage Dimensions Macin-Stor 100-ZFP is a fine unit, but it costs \$300 more than the SuperMac Data-Frame XP100, which is based on the same Quantum mechanism. And while PC Tools is a good package, I found the SuperMac utilities easier to use. The Jasmine DirectDrive 130 gives you an extra 30MB of storage for \$250 less than the SuperMac, and has excellent bundled software, but also has unacceptable product support. Although I feel the DirectDrive 130 is the overall best value, because of Jasmine's support problems, I have to rate the SuperMac DataFrame XP100 as the winner.-Tom Negrino

See Where to Buy or circle 724 (DataFrame XP100), 727 (DirectDrive 130), 785 (MacinStor 100-ZPF II) on reader service card.





#### "Never wonder where the heck George went again."

"The busier your organization, the more time you waste running around looking for people. 'Where's George? Should we start the meeting? Should we wait? When will he be back? How can I get him the moment he gets back?' Blah blah blah. Time down the toilet. Fortunately, there is a cure."

#### "You can let everyone wonder where the heck you went. Or let people know where you are in a flash."

"The latter is for smart people. In/Out™ lets you post your whereabouts with a five-second pull-down. Click and go. You can even create short cuts for your frequent outs, like playing tennis, at lunch, at the psychiatrist, whatever. Bang. You're electronically posted. And your own screen gets a 'sleep' message that's a combined screen saver and time saver,

because it shows anyone who looks into your office where you are."

## "If you want exercise, go to a gym. If you want to know where anyone on the network is, click the mouse."

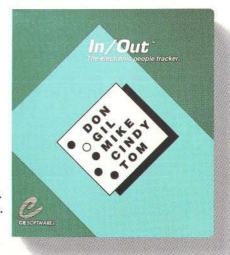
"Anyone can hot-key at any time from any Mac® on the network, and get an instant electronic In/Out board of the entire office, or any department. Click on any individual, and get the details of their return time and whereabouts. Save countless steps."

### "Now your receptionist can stop paging everyone to death."

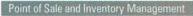
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**CESOFTWARE** 



#### POS-IM 2.0

**Pros:** A sophisticated, powerful, comprehensive program; excellent use of the Mac interface; imports and exports text files; links directly to Layered's Insight Expert Accounting series.

**Cons:** Some training might be needed if unfamiliar with automated point-of-sale/inventory systems; documentation lacks index; no specs for program capacity.

Company: Ensign Systems. Requires: Mac Plus; 20MB hard disk. List price: \$1795; multiuser version \$2495.



POS-IM (or Point of Sale-Inventory Management) is for businesses with large,

complex inventories that require an integrated sales and inventory system. The program competes less with other Macintosh inventory applications than with similar minicomputer programs.

POS-IM makes excellent use of the Mac interface, allowing you to click from summary information to invoices to inventory items. An added advantage of the program is its linkup with Layered's Insight Expert Accounting series. POS-IM feeds its information directly into Insight's Accounts Receivable module, which in turn feeds the data into Insight's General Ledger. If you don't use the Insight system, you'll have to key the data directly into your general ledger program.

POS-IM contains three separate modules: Sales-Point, the point-of-sale program; Inventory-Analyzer, the inventory program; and Accounts-Receivable. POS-IM includes an excellent 46-page tutorial, a setup guide for the program, and a reference manual. Although the documentation is well written and you get 60 days of free telephone support, you will likely need help in training your employees with the system. I suggest picking a supplier carefully, especially if you are not presently using an automated pointof-sale/inventory system. Learning the program itself is not especially difficult, due in large part to its excellent interface. But learning any point-ofsale/inventory system is by no means a piece of cake, and you might have to depend on your supplier for help.

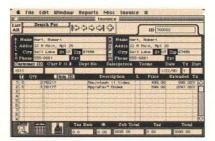
#### **Taking Inventory**

Setting up the POS-IM system is the starting point, and the program does all it can to help by importing text files with ease and setting up inventory item cards if your import text is in the correct format (formats are defined in the reference manual). All inventory items carry item codes, and the program gives you ample flexibility in assigning your own numbers or using those preassigned by manufacturers. The program integrates with TPS and MSI hand-held light pens, the Metrologic countertop scanner, and the Indiana and APG cash drawers. You can scan merchandise into and out of inventory using preprinted UPC bar codes, or you can create your own alpha character "39" codes.

The program also accounts for serial-number items and prompts you whenever they enter and leave your inventory. A separate database record is available for each serial number item.

You can have up to seven different selling prices, and you can price via formulas using functions within the program. For example, you can price an item at suggested retail price, retail price less 20 percent, retail price less 20 percent less 10 percent, or cost of the item plus 50 percent. The program also offers IF-THEN expressions, date functions, and relational operators (equal to, less than, less than or equal, and so on).

To add items to inventory without scanning, you can type in the vendor



The Sales Invoice Form

POS-IM's sales invoice form resembles a paper form and is easy to complete. Sale items may be entered by scanner or bar-code reader, by selecting from a pop-up sales-item list, or by typing the item ID number in the appropriate column. When the invoice is complete, the salesperson clicks on the Calc icon (bottom left) to calculate the totals and the Sale icon to move to the payment form. The third icon is for scanned or bar-code data.

ID number and the order item ID number or you can select the vendor and items from pop-up screens (arranged either by ID number or in alphabetical order). To add new items to the inventory list, you type in an ID number, a description, and a price on an order form; and the program calculates the amount based on the item price and quantity ordered. The next time you use the inventory list, the item appears automatically.

You can also order items from a vendor card. By clicking on the Items icon at the bottom of the vendor card you can see a list of items supplied by the vendor.

Item records contain complete information, including a description, the preferred vendor (which you can change at any time), last cost, average cost, suggested retail, your retail, stock on hand, stock on order, maximum stock, and reorder point. You can also create automatic reorders from the Item screen when stock has been reduced to a certain point.

The item ledger card also has four icons that let you move immediately to the serial number screen, the components screen (for subassemblies), the vendor list, or an order form.

The standard inventory valuation is by average unit cost of all items on hand, with other valuation forms (LIFO, for example) requiring some extra effort. Inventory-Analyzer also allows you to set up various salescommission codes, with each item carrying its own designated code.

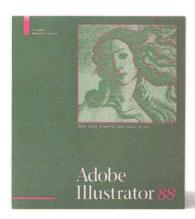
When you create inventory orders, you have the option of posting each order individually, posting in batches, or posting in the background. Since POS-IM takes about 40 seconds to print and post each order, you might prefer to choose either batch or background posting.

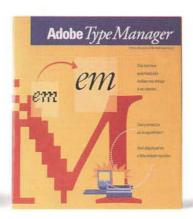
#### **Making a Sale**

Because point-of-sale activity is less complex than inventory control, most salespeople can easily be trained in these procedures.

Once a customer file is located (or created), the salesperson merely writes the invoice on an invoice voucher screen that resembles a paper invoice form (see "The Sales Invoice Form"). (continues)

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Upon completion and posting of a sale, all inventory and customer records are immediately updated. POS-IM can also process returns, transfers, labor charges, back orders, gift certificates, and other options in a similar manner. Invoices can also be placed on hold and completed later.

After an invoice is written, credit sales post to the Accounts Receivable ledger. The A/R ledger-which charges interest on past-due accounts, prints statements, and provides reports on receivables-is the easiest module to use. If you link to the Insight Expert A/R module, you can track receivables in that program.

#### Reports

You can print merchandise labels and a complete range of reports; on-hand, on-order, and reorder reports for inventory; sales and commission reports; and the usual aged-receivables report. In addition, you can create custom reports by merely copying fields onto the report much as you would move a DA with Font/DA Mover. Custom grids can be used for creating reports that contain items requiring two descriptions (for example, size and color or style and size). Reports can also be saved to a disk file and imported as text to a spreadsheet application where you can rearrange the data or create specialized charts for enhanced formatting.

POS-IM includes a useful Utility file that can be used for setting passwords, checking and repairing databases, or copying databases and rebuilding their indexes.

My main complaint, which is a relatively minor one, is that the program should include information on memory requirements. Businesses with large inventories and several other programs might have to look at expanding hard disk capacity to accommodate the program. Ensign Systems says that data is limited only by disk size and that data can even be spread over additional peripheral hard disks (or hard disk partitions). My only other criticism is the lack of indexes in the documentation.

#### On the Whole

If you are managing a heavy or complex inventory manually because you can't afford a minicomputer, or if you're using a personal computer and think you'll soon have to move to heavier hardware, or if you're using a minicomputer and would like to reduce your costs significantly, take a good look at POS-IM. The program is sophisticated and powerful, and its excellent Mac interface makes point-ofsale and inventory control about as easy as these difficult jobs can be. Ensign Systems hasn't left much out of this excellent program.—Alan L. Slay

See Where to Buy or circle 818 on reader service card.



#### PostScript Printer

#### FUIITSU RX7100PS

Pros: HP LaserJet II emulation; small footprint; second paper bin available. Cons: Cannot feed envelopes; solid blacks lack density. Company: Fujitsu America. Requires: Mac Plus. List price: 2MB \$3995: 4MB RX7100PS + \$4795.



The first thing I noticed about the Fujitsu RX7100PS is that it sure doesn't look like a laser printer. It has the small footprint, light weight, low profile, and upright sheet-feeder design typical of impact dot matrix printers.

The RX7100PS is a true PostScript page printer, with the same AppleTalk interface, 300-dots-per-inch resolution, built-in fonts, and xerographic imaging system found on the Apple Laser-Writer. The Fujitsu printer also includes some nice touches, like an easy-to-read alphanumeric status display and setup menu, an optional software-controlled second paper bin, and built-in emulation of Hewlett-Packard LaserJet series printers (an important plus if the printer might be needed in an MS-DOS environment). But it's not really a laser printer. Fujitsu has replaced the semiconductor laser and rotating mirror used in laser printers with an array of light emitting diodes (LEDs). By simplifying the optics and reducing the size of the xerographic print engine, Fujitsu has squeezed the functionality of a LaserWriter into a package smaller in every dimension, a



Fujitsu RX7100PS

pound lighter, and somewhat cheaper than a LaserWriter IINT.

There are some trade-offs, however. While the print engine in a Laser-Writer II is rated at 8 pages per minute (ppm), the RX7100PS's engine is only rated at 5 ppm. Whether that is significant depends on how the printer is used. Unless you are printing multiple copies of the same page, most PostScript printers are limited not by the engine speed, but by the speed of the PostScript interpreter. The RX7100PS's PostScript interpreter runs slightly faster than the Laser-Writer's, so the time required to print a single page is about the same. Only when printing multiple copies of the same document, or long documents that consist entirely of text without a lot of formatting, is the slower engine in the Fujitsu printer noticeably different.

Much of what I print eventually gets mailed; I need to print an envelope for every three to six single sheets. The RX7100PS, with its optional software-controlled second paper bin, seemed like a natural for my environment. I could load up one bin with paper and another with envelopes, and print letters and envelopes on the fly. The first problem I encountered was that the Macintosh LaserWriter driver doesn't have a provision for controlling dual bins. You can select the bins from the front panel, or even instruct the printer to automatically switch bins when one becomes empty, but you cannot switch bins from the Macintosh. A bigger problem is that, according to the manual, the Fujitsu printer cannot accept envelopes. I ignored the warnings and attempted all kinds of (continues)

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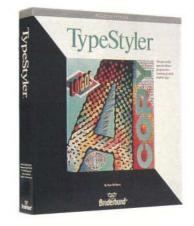
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tricks for getting the RX7100PS to accept an envelope, all to no avail. I can't even print envelopes using the manual feed. So if your printing needs include a lot of envelopes, this could be a real drawback. Otherwise the paper handling is good. The upright paper bins are easy to check and load, and while they did seem to feed double sheets a bit more often than other printers, the only time I succeeded in causing a paper jam was when I tried to feed an envelope.

The Fujitsu engine uses a single cartridge to replace the toner and electrostatic imaging surface (\$185 replacement cost for approximately 6000 pages). It's a little easier to change a Fujitsu cartridge than it is to change the cartridge on Canon engines (the engine used in the LaserWriter II and many other printers) because of the wide-open design of the RX7100PS. The design also makes clearing the rare paper jams a breeze. Unfortunately, the engine produces blacks that aren't as sharp and dense as those from printers based on the Canon engine. The quality is generally acceptable for text, but documents with large solid black areas aren't as clear and even as they might be, and changing the setting of the front-panel density control doesn't help.

The documentation and support materials are excellent, though the printer design is self-explanatory. As with all PostScript printers I've seen to date, the RX7100PS does not come with PostScript screen fonts on disk, which increases the difficulty of proper printer installation by at least an order of magnitude.

#### Recommend But . . .

I want to be able to recommend this printer. The RX7100PS is the friendliest PostScript page printer I have seen to date. It is small, quiet, reliable, and easy to understand. It could be a favorite of mine, in spite of its tendency to print less-than-perfect solids. Unfortunately, my need for a printer that will conveniently print envelopes outweighs my need for friendliness. Before choosing the RX7100PS, consider carefully how important dense solids and the ability to print envelopes are to you. —Ron Risley

See Where to Buy for contact information.

#### Music-Notation Program

#### MUSICPROSE 1.0

**Pros:** Easy to use; many semiautomatic features; easy transposition of chords and placement of markings; fast.

**Cons:** No tool for setting length of rests; no Undo command; can't extract parts.

Company: Coda Music Software.

Requires: Mac Plus; second disk drive.

Hard disk recommended. List price: \$249.

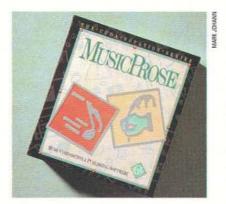


Music-publishing programs for the Mac have been an endless source of aggravation

for many musicians. None of the highend programs widely available really present a viable solution for the working musician who simply needs to print up a lead sheet or horn chart. What has long been missing from the market is a midrange program that transcribes music as it is being played, imports files from a MIDI sequencer program, and offers a suitable array of page-layout tools to produce output that's ready to be published. Coda Software's new MusicProse, based on the company's high-end program Finale, offers the right set of features at a moderate price.

#### **Enter without Knocking**

Prospective users of a desktop musicpublishing system tend to want one thing more than any other: the ability to automatically transcribe music from a keyboard played in real time. MusicProse's HyperScribe mode allows just that. You play music on a MIDIequipped instrument, provide your own tempo reference by tapping a footswitch, and HyperScribe accurately transcribes every note. If you prefer



you can play to a steady metronome click, but providing your own tempo reference allows you to play *rubato* phrases and still obtain an accurate transcription.

In addition to real-time transcription, MusicProse offers two other input methods under the Entry menu. In Simple Entry mode, you select a note value (quarter note, eighth note, and so on) from a floating palette or the numerical keypad and simply click on the score to enter notes. Speedy Entry is similar, with the added ability to use the Mac keyboard's arrow keys to move about on the score and select pitches (pitches can also be entered from a MIDI instrument). This is very similar to the step-recording function found on most sequencer programs, and it works quite well. The only strange aspect to MusicProse's Simple and Speedy entry modes is that there are no tools for adding rests of various durations; you must first add a note of the desired value and then use the eraser tool (or the Enter key in Speedy mode) to change the note into a rest. While this works just fine, it would be more intuitive to enter rests in the same way as notes, by choosing them from a palette.

#### **Beyond the Entry**

MusicProse gives you eight main tools, each of which has a pull-down menu of its own. The Staff, Measure, and Page menus have commands that affect the position, size, and other attributes of staff systems, measures, and text blocks. Commands like Fit Music and Lay Out Measures let you perform some incredibly useful semiautomatic operations that, for instance, stretch out overly dense measures and help avoid horizontal overlap between lyrics. Staff Transposition is a saving grace for composers because it can transpose a staff for B-flat clarinet, for instance, and play the notes as they should sound, not as they look on the screen (see "Transposing Chords").

The Measure menu is where you'll find commands for copying and pasting chunks of music and setting rehearsal marks, measure numbers, and alternate notation symbols such as slash note heads for notating percussion. Any range of measures can be (continues)



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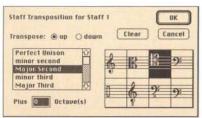
transposed, and can have its own key signature, clef, meter, and style of bar lines. Measure mode forgivably departs from normal Macintosh conventions in that you don't need to use any keys or commands to copy and paste a region of measures: you just select the range to be copied and drag it to the desired destination.

#### **Express Yourself**

You choose markings such as slurs, crescendos, pedal, and dynamic symbols, and text expressions like *Allegro* from four floating palettes accessed from the Expression menu. Simply click on the palette to choose a symbol, and then double-click on the score where you want the symbol to appear. All of these symbols can be freely positioned; slurs, crescendos and decrescendos, and octave markings can be stretched and resized with handles similar to those found in most drawing programs.

With MusicProse you can also edit and analyze any chord, and the program provides the appropriate chord symbol automatically. You can edit chords either using MIDI input or via an onscreen music keyboard. Chord symbols, including guitar fingerboard symbols, are entered using the Chord menu. In addition, there is a user-definable library of chord symbols and suffixes.

Dealing with on-screen lyrics is a breeze, thanks to the Click Assignment function under the Lyric menu. After lyrics are entered, each syllable can be assigned to a specific note entry by clicking on the score. This ensures that each syllable aligns properly underneath the note it's intended for, and



#### Transposing Chords

This dialog box lets users set a transposition for notes displayed in any staff, without changing the pitches associated with that staff. This means you can set transpositions for instruments that are not in the key of C, without changing the pitches that will sound on playback.

that it stays that way throughout any repositioning of staves and measures.

#### **Import and Export Duties**

MusicProse can import and export any file that supports the standard MIDI File format, although all ornaments and expression markings will have to be added by hand. It's also possible to compile a PostScript listing, or to export an encapsulated PostScript file to programs like Aldus FreeHand or Page-Maker so you can incorporate your score into other documents.

MusicProse fully supports laser printer output, although the outline versions of Coda's Petrucci and Seville fonts cost an extra \$89 to registered MusicProse owners. Screen fonts are included with the program.

#### Upscale, but Midrange

MusicProse's note-entry and page-layout features rival in elegance those of other applications costing considerably more, but the program does have a few limitations. For instance, a score can have no more than 8 staves; other programs offer 16 or more. Furthermore, you cannot automatically extract and print separate parts; you must save separate files and delete all but one instrument from each. And there is no mode for fine-tuning placement of notes; other programs have a mode in which every symbol on a page can be repositioned precisely. And since exported EPS files cannot be ungrouped, you will have to settle for the default placement of most notes. Finally, MusicProse has one unforgivable shortcoming: there is no Undo command.

Despite the missing Undo command, the lack of a draw program—style object-placement mode, and the eight-staff limitation, Music-Prose is a solid program with a reasonably streamlined interface and a healthy set of well-thought-out defaults. Music-Prose is probably the best choice for anyone who needs no more than eight staves per score, and is a sensible solution for sequencer users who simply want to print lead sheets, horn charts, and the like. It is flexible, fast, and not at all confusing; compared to its competition, that's saying a lot.

#### -Charles Clouser

See Where to Buy or circle 801 on reader service card.

Digitizing Tablets

#### KURTA STUDIO FOR ALDUS PRODUCTS

Pros: Full optimization for efficient use of Aldus software; lifetime warranty; tool icons laid out adjacent to drawing area. Cons: Proportionally small drawing area; clunky stylus. Company: Kurta Corporation.

Requires: Mac SE. List price: \$1295.

#### PERSONAL WRITER PW10 SL

Pros: Easy macro recording; sleek, light-weight design; proportionally large drawing area. Cons: Small command buttons. Company: Personal Writer.
Requires: Mac 512KE, List price: \$799.

#### WACOM SD-420L

Pros: Cordless, slim, pressure-sensitive stylus. Cons: Heavy; scant support for pressure feature. Company: Wacom. Requires: Mac Plus. List price: \$795.



Digitizing tablets are designed to be an artist's keyboard, the ultimate input

device for transporting a designer's creative cargo to the screen. The three tablets I evaluated—from Personal Writer, Kurta, and Wacom—approached this ideal from different angles. Nevertheless, I can recommend all three in good conscience, though each would go to a different artist with different needs.

The distinction between these tablets lies more in task orientation than in performance quality. All are high-resolution, highly responsive input devices. And once you've installed the driver software and set the DIP switches, there are few surprises. Choosing the right tablet is more a matter of feature preference than of avoiding any drawbacks.

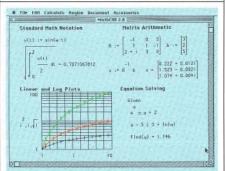
All three companies include driver software with their tablets and let you choose from several pointing-device options: corded pen, cordless pen, or button cursor. Personal Writer and Wacom offer tablets in a variety of sizes in addition to the ones I reviewed. (continues)

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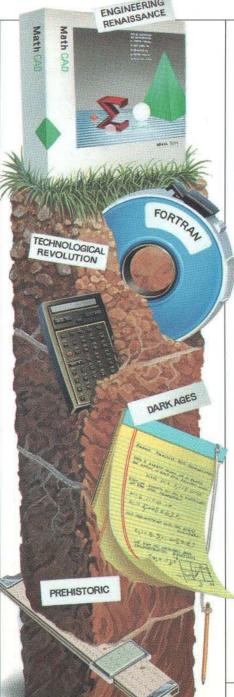


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Personal Writer also offers a tablet with optical-character-recognition (OCR) software that, according to Personal Writer, translates handwriting into typewritten data. One of Wacom's tablets offers a static-hold option that keeps a piece of paper or an overlay in place. The Kurta Studio for Aldus Products is preprogrammed, and it's customizable enough to do everything but mail in the registration card for you.

#### Personal Writer PW10 SL

The lightweight, space-efficient Personal Writer PW10 SL is the general-purpose tablet of the group. A handy tilt bar lets you adjust the tablet to lie flat or at a comfortable drawing angle of 6 degrees. The corded stylus is slim and highly responsive and has ink cartridges for drawing on paper. The tablet has a cork surface to hold the paper or an overlay in place.

A 2½-inch strip along the left side contains the PW10 SL's "cockpit"; it even has a tiny keyboard for entering minimal text (such as a file name) without leaving the tablet. The controls—a comprehensive array of macro buttons and sets, menu-command buttons (Quit, Save, Cut, and Paste), and so forth—are sensibly arranged but are too small. Even after practice, I could perform few operations without looking down at the tablet to check my position.

The PW10 SL lets you define up to 400 macros (10 sets of 40 each). The control area features 40 macro buttons; below these are 10 more buttons, which let you choose which set of macros is currently operating. Fortunately, you can name both individual macros and macro sets as you define them. Still, I'm skeptical about the usefulness of this vast empty arsenal—achieving full macro functionality could take a great many hours, even though the recording procedure is simple to learn.

The control strip also contains a mouse area for keeping your place in the active area of a drawing tablet. In addition, the mouse area allows you to select objects rapidly in drawing programs or to access that one menu item for which you neglected to record a macro.

The PW10 SL also has a scaling feature, another handy way to work

with unwieldy sketches or renderings. The tablet allows you to adjust the live drawing area to proportionally match the size of your drawing.

#### **Kurta Studio for Aldus Products**

The Kurta Studio for Aldus Products allows for basic digitizing-tablet functions, plenty of programmable macros, and scaling and mouse-area features comparable to the PW10 SL's. It has been optimized to work with Aldus PageMaker, FreeHand, and Persuasion (and plans have been announced to optimize the tablet for other products, so stay tuned). To an Aldus faithful, using the Kurta Studio is like getting picked up in a limo to go to work. Under the standard tablet's plastic protective sheet rests a glossy heavy paper overlay with commands for all three Aldus programs; font options; and universal commands such as Revert, Save, and Undo. Around the drawing area are icons for the familiar Aldus tools-a handy arrangement.

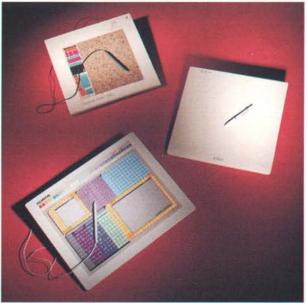
The Kurta Studio comes equipped with preprogrammed commands for the Aldus trio and CE Software's QuicKeys, a macro program, which encourages additional customization and programming of the 23 function keys that lie along the top of the tablet. Kurta even includes a permanent-ink pen and labels for identifying custom macros on the overlay. The function key row is a standard Kurta design, also built into its low-end models.

The Kurta Studio's drawing area is somewhat miserly. While the PW10 SL controls are too small, certain of the Kurta Studio's are too big—at the expense of live drawing area. This also means lots of travel time for hand and stylus. The drawing area corresponds to Mac SE screen size; rather than accommodating larger monitors.

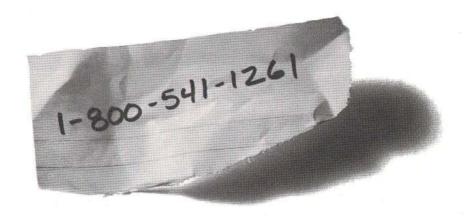
At 12 by 17 inches the Kurta Studio is the largest of Kurta's tablets. The Aldus-optimized overlay is described in the manual as a template. You can disable the overlay and still keep the function-key macros operable. The discussion of macro-recording options and the use of the term template was somewhat confusing. The tablet also requires the installation of two sets of software (three if you count QuicKeys.) And in fact, the entire process of macro recording is unduly complex, especially in comparison with the PW10 SL's. You have to become familiar with the QuicKeys manual, and you must record macros on the template itself rather than with an on-screen naming option as provided by the PW10 SL. The Kurta styluses are also rather clunky in comparison with the other contenders.

#### Wacom SD-420L

The Wacom SD-420L is more useful for drawing and sketching than for drafting or technical applications. What makes the SD-420L a magic slate is its (continues)



Three digitizing tablets: the Personal Writer PW10 SL (top), the Kurta Studio for Aldus Products (bottom), and the Wacom SD-420L (right).



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cordless, pressure-sensitive stylus. Simply put, the slim, superbly streamlined stylus responds to pressure so that as you move the stylus across the tablet you lay down thicker lines with heavier pressure and thinner lines with lighter pressure. The stylus responds just like a paintbrush or a stick of charcoal. At first I thought I'd just lost my objectivity, but I watched the most jaded, technically savvy artists shake their heads and grin as they sketched using the SD-420L. When I reviewed the tablet, only Wacom's demo drawing program took advantage of the pressure feature, but Deneba Software's UltraPaint is the first of what Wacom hopes will be many commercial applications incorporating the technology.

The design of the Wacom tablet, especially in contrast to those of the Personal Writer and Kurta tablets, is zenlike and unpretentious. There are, however, a few peas under the mattress. The SD-420L is heavy-nearly 10 pounds—outweighing the other two tablets by a long shot. (In contrast, Wacom's latest SD-510 6-by-9inch tablet weights in at a sprightly 1.9 pounds). And I found the packaging and advertising somewhat misleading. Wacom's literature always refers to the SD-420L as a "cordless digitizing tablet." In fact, it requires two cords, one to the Mac and one to an electrical outlet; only the stylus is cordless, and I wish they'd just say that.

Each of the tablets I looked at has the potential to be a primary tool for an artist or designer. I was impressed by the hand-to-screen accuracy of all, having worked with tablets in the past that had flutters or that sent wild signals with the slightest slip of the pointing device. As I worked with the tablets and watched other artists become accustomed to them, it was encouraging to see moderately priced, desktop-sized tablets holding their own against the sketch-and-scan and mouse-drawing methods many designers have cultivated. It seems possible that a wide variety of visual artists might soon enjoy an easier path from concept to on-screen realization.

#### -Annie Jenkel

See Where to Buy or circle 781 (Kurta Studio), 814 (Personal Writer), 863 (Wacom) on reader service card.



#### Arcade-Style Game

#### LEPRECHAUN 2.6

Pros: Addictive; easy to learn, yet difficult to master; supports 256 colors; game editor included. Cons: No solutions supplied; user-created levels may have no solutions; can't use arrow keys. Company: Shodan.

Requires: Mac Plus. List price: \$59.



Leprechaun is an addictive arcade-style game. It is spectacular in 256 colors, but

looks almost as good—and plays as well—in black and white. The premise, to move the leprechaun king until he pushes a pot of gold onto a rainbow, is deceptively simple. There's more strategy involved than you think at first. Like all good arcade games, it's easy to learn, but difficult to master.

#### Do You Want to Play a Game?

Pushing the pot of gold onto the rainbow involves constantly avoiding such enemies as birds, trolls, troglodytes, and snails. Each moves in a specific fashion. Birds wander back and forth in straight lines; troglodytes wander aimlessly; snails move at random too, but slower than troglodytes; trolls are smart enough to follow you around. Contact with any of them kills the leprechaun king immediately. Most levels are studded with thorns, which also kill the king. Not everything is deadly; there are also shamrocks, which you can collect and throw at enemies. Each shamrock stuns an enemy for a few seconds, and throwing several of them



#### The Cliff of Despair

Pushing the pot of gold the wrong way (in this case, to the right) can make it impossible to complete the level. The leprechaun's path is shown in red. To win this level the player must push the pot along the path indicated in gold. (Note: The red and gold path lines have been drawn in and do not appear in the program.)

at a time freezes an enemy for longer. Finally, there are rocks and balloons, which can be pushed off ledges onto enemies.

The game is made up of scenarios, which are collections of levels; successfully completing one level allows you to move to the next. To get started with Leprechaun, the first scenario you should master is called Basic Techniques—a series of simple incremental learning levels that teach you skills that help you improve your score.

After mastering Basic Techniques, you can move on to the actual game. It has more than 100 levels, and after months of play, there are still many I haven't completed (see "The Cliff of Despair"). In some levels it's easy to push the pot of gold into a position that makes it impossible to move the pot onto the rainbow. Then you have to use the game's Abandon feature, which kills the king and starts the level over. You get four kings per game, but you earn an extra one for every 16 small pots of gold that you collect.

In case you manage to master all of the supplied levels, the game includes an editor that lets you create new levels and scenarios that are as complex or as simple as you like. Unfortunately, there is no way of checking if the level you create is indeed solvable. Leprechaun comes with a scenario entitled Kiddy Land. It's chock-full of adorable sounds—the kids in our neighborhood loved the squeal of the birds and the squishy sound the falling rocks make when they kill an enemy.

I have only a couple of gripes about Leprechaun. First, no solutions are provided for the supplied scenarios. If you can't figure out how to solve a level, you're stuck. Hints would help. Although the king can be controlled with the mouse or user-configurable keys, the arrow keys, which I prefer for games like this, cannot be used.

But these are minor quibbles. Leprechaun is a winner in my book—an enjoyable, intriguing, and thoughtfully designed game. It's also extremely addictive. Gamers young and old will find themselves slinking back to the Mac at all hours, muttering, "I'll just play one more game. Really. Just one."

#### -Bob LeVitus

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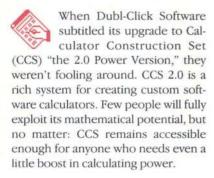






#### CALCULATOR CONSTRUCTION SET 2.06

Pros: Many useful calculation, conversion, and display functions; calculator functions and appearance easy to design; straightforward programming language; excellent compatibility with HP-41C calculators. Cons: Lacks standard Undo and Cut, Copy, and Paste features for calculator design functions; lacks built-in conversion and display functions for weight and volume. Company: Dubl-Click Software. Requires: 128K Mac. System 6.03 recommended. List price: \$89.95.



#### Calculator du Jour

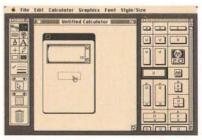
CCS starts with the unarguable premise that no one calculator is right for everyone and takes this axiom to its ultimate conclusion. The program's first line of attack is simply to supply completed calculators that you can immediately put to use. Included in the 61-member potpourri are near-perfect emulations of several popular Hewlett-Packard programmable calculators; a calculator that adds, subtracts, and multiplies time (minutes and hours); one for balancing a checkbook; several converting calculators (from barrels of oil to quarts, degrees Kelvin to degrees Fahrenheit, and so on); and three different flavors of programmer's calculators. Among a grab bag of special-purpose machines, there's one that does typesetter's conversions, one that figures the rise and run of rafters, and a periodic table of the elements (click on an element, and you're given its atomic number and atomic mass). If you can put two or three of the prefab models to regular use, they alone will justify CCS's purchase price. Nevertheless, it's the ability to build your own calculators that makes CCS so unique and so fascinating. You can start from an existing calculator, work from one of 15 supplied templates, or design your own new calculator from scratch. I used the first approach to expand one of the prefab programmer's calculators into one tailored to the needs of the PostScript programmer, featuring an octal notation display and conversions between the coordinate systems of PostScript and the ordinary measurements.

#### **Build Your Own**

No matter which approach you take, however, the mechanics of calculator design with Calculator Construction Set are simple and straightforward. A screen palette holds a miscellany of parts for your calculator: keys, buttons, and various display elements. All you do is drag the parts you want to add from the palette to their destination on the calculator (see "Calculated to Please"). Once a part is in place, you must then wire it to perform a particular function.

You can, for instance, hook up a key as a number or letter for input; as any of a myriad of built-in functions, from simple arithmetic operations to complex statistical calculations; or as a trigger for your own program (more later about programming with CCS). In fact, you can write external functions in C, Pascal, or assembler and call them from calculator keys. In the finished calculator, you activate each screen key by clicking on it, and if you design the appropriate connection, you can activate screen keys by pressing keys on the Mac's keyboard. You can label each key how-ever you like, and you can place text and PICT graphics anywhere on the calculator.

Display parts include a variety of imitation LEDs (for showing single numbers), a scrolling facsimile of a paper-tape printout (that records all entries and calculations), and a monthly calendar. As with the keys, you can wire many of the LED readouts to suit your needs. For example, you can have separate LEDs showing the same value in different numeric systems, such as decimal, hexadecimal, octal, and binary notation. Just as eas-



Calculated to Please

Calculator Construction Set 2.0 provides two tool palettes, one for adding keys and display elements to your nascent calculator, the other for manipulating it, as shown on either side of the screen. The center of the screen is devoted to the work space in which you actually assemble the calculator.

ily, you can configure an LED to read out in hours and minutes, feet and inches, or yen. You can also wire LEDs to display the current value of any of CCS's 255 memory registers (temporary numeric parking places). Being able to see the numbers you've stored means you don't have to guess which memory register to recall during a complicated calculation.

#### Don't Make a Mistake

With all the flexibility of its design tools, it's surprising that the program lacks standard Macintosh editing functions. You can drag a selected calculator part around on the screen or dump it in a special trash can—but you can't cut, copy, or paste. Worse yet, there's no Undo command.

The CCS programming language has been overhauled to make it closely compatible with that of the HP-41C series calculators. That was a wise decision, since the 41C family is widely used by engineers and its language is a model of terse power. Though CCS still doesn't duplicate the HP language precisely, you'll be able to easily modify any existing 41C program to run on a CCS calculator. Besides, most of the remaining disparities represent improvements, additional CCS features not available in the 41C. For example, CCS boasts financial functions in abundance that are missing from the 41C. What's more, individual scripts (programs) can be as large as 32K in CCS, a size you can approach only with addon memory modules in the 41C. Given the wealth of programming functions, and the fact that CCS lets you call one (continues)



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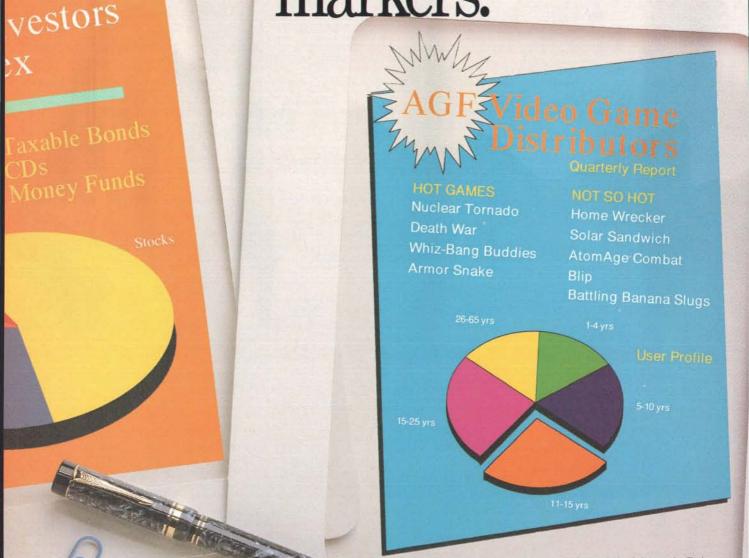


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script from another, you can create extremely sophisticated and truly gargantuan programs. For further fun, you can wire a script to a particular key ahead of time, or design a calculator that can be programmed on the fly.

Once you've finished assembling a calculator, you just Save As to create either a DA or stand-alone application. CCS stores the editable version of the calculator in a third file type of its own.

You can't carry CCS in your pocket, and it doesn't have quite the convenience of a hardware calculator. In every other respect, however, this package is superior: it has better displays, a wider range of calculating functions, more memory, bigger programs—and the clincher, it can make your dream calculator a reality. If applied math is a necessity or a passion for you, Calculator Construction Set belongs in your software collection.

#### -Steve Cummings

See Where to Buy or circle 710 on reader service card.

#### Removable Hard Disk System

#### TRAVELLER 40MAC

Pros: Hard disk removes easily for transport or security. Cons: Separate power supply; additional cable required for SCSI daisy-chaining; no formatting or utility software supplied; expensive additional hard disk systems. Company: AströSystems. Requires: Mac Plus. List price: \$1225; additional TravelPak 40MB disk \$1045; additional TravelPort base unit \$155; power supply \$115.

Removable hard disk systems offer three advantages over fixed hard disks. The first is transportability; you can remove the disk portion and put it in your briefcase, then insert it into a similar base unit at your destination. The second advantage is security; you take out the disk and lock it up for safekeeping. The last advantage is expandability; you can buy more disks for additional storage capacity.

Aströ Systems' Traveller 40Mac comes in three parts: a 40-megabyte hard disk in a plastic shell about the size of a James Michener paperback; a base unit; and a power supply. The TravelPak disk portion slides into the

TravelPort base unit, which receives power and data signals through a connector at the rear of the unit. The power supply is a box the size of your hand, with a line cord and a smaller cord leading to the base unit. The base unit has a power switch and one DB-25 SCSI connector on the back. Almost all other external Macintosh hard disks provide two SCSI connectors, so that you can easily daisy-chain additional SCSI devices. But in order to hook up more SCSI devices to the Traveller 40Mac, you must purchase an optional adapter cable from Aströ. Another annoyance is that when the Traveller is attached to an SE/30, the Mac's internal drive doesn't boot unless the Traveller is switched on. The drive also comes preformatted, loaded with Apple's system software, and preset to SCSI ID 1; there is no way for the user to change the SCSI ID, another unusual "feature."

Although the unit I tested had a 40MB 3<sup>1</sup>/2-inch Quantum drive mechanism, there are also 80MB and 100MB versions of the Traveller Mac. The Traveller's speed and performance were good, and the drive ran relatively quietly. The unit doesn't have a cooling fan, but running the Traveller 40Mac for several hours only made the case slightly warm to the touch.

Amazingly, Aströ Systems doesn't include disk-formatting software with the product. The technical support staff at the company told me that software is unnecessary because the hard disk comes preformatted, and that the company doesn't like to give the software out because it is "too easy" for Macintosh owners to destroy all their data with just a few clicks of the mouse. I then asked what I should do if the hard disk becomes corrupted, requir-



Aströ Systems' Traveller 40Mac

ing reformatting. I was told that a dealer could perform the service for me, or that Aströ would send the software upon request. No other software, such as disk utility or backup software, comes with the product. The documentation is poor, with only one page of the thin manual devoted to installation procedures for the Macintosh (although the company states that a new manual is in the works).

#### Home from the Office

The Traveller, however, isn't the only solution to the problem of moving data between two locations. Its primary competition is the removable 40MB hard disk cartridge system made by Syquest and marketed by a number of companies. And when compared to the Syquest drives, the Traveller 40Mac falls short in almost every category. The Syquest cartridges are smaller and lighter, yet hold the same amount of data. A Syquest drive with one cartridge sells for as little as \$799, with additional 40MB cartridges costing only \$99. An extra 40MB TravelPak costs \$1045. And should you want to carry a single TravelPak between home and office, a second TravelPort and power supply costs \$270. The total cost for a two-location solution is \$1495 for the Traveller, and \$1598 for two Syquest units. But you get an extra 40MB of storage when you buy the second Syquest drive, so it's clearly a better value. And you have the added bonus of being able to exchange Syquest cartridges with colleagues who also have these popular drives. The TravelPak has an edge in reliability, however; since it contains a sealed hard disk, it's less likely to fail than a Syquest cartridge, which is more susceptible to contamination.

Although the Traveller 40Mac ran well, because of its high cost, hardware annoyances, the missing formatting software, poor documentation, and mediocre support I can't recommend it to people who need to carry their data with them. Buying one of the many available Syquest cartridge drives is a better solution. Or you could even buy one of the smaller 40MB hard disks and put up with the inconvenience of dealing with the power cord and SCSI cables.—**Tom Negrino** 

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#### Plotting and Analysis Program

#### KALEIDAGRAPH 2.0

Pros: Fast plotting; provides full control of plot symbols, sizes, fonts; page view allows precise placement of plots; can save page layouts as PICT files; includes version that uses floating-point processor for 68020/030 Macs. Cons: No option to tile or stack windows. Company: Synergy Software.

Requires: Mac Plus. List price: \$249.



When KaleidaGraph first came out over a year ago, its performance and many of its

features were better than the best-selling graphing program at that time, Cricket Graph. Now Synergy Software (formerly Peripherals, Computers & Supplies) has made a good thing better with the release of version 2.0.

#### Improving on a Good Thing

KaleidaGraph includes line, scatter, and double-*y* plots, as well as probability, *x-y* probability, stacked histogram, box, and percentile plots. In addition to the polar, pie, and column plots found in version 1.1, Kaleida-Graph now has horizontal bar and stacked bar plots. The line, scatter, double-*y*, and *x-y* probability plots can be assigned up to nine *x* variables.

When you start working with KaleidaGraph, you'll probably be struck by the similarity of its interface to Cricket Graph; when you double-click on an axis, for example, it displays a window with options for changing the tick interval, the format of the numbers, and so on. KaleidaGraph's data display is the now-common spread-sheet window.

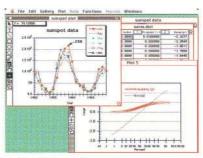
Soon, however, you'll realize how different the two programs are. For instance, KaleidaGraph plots data faster than Cricket Graph (4 seconds for 500 points and 10 seconds for 2000 points with KaleidaGraph, versus 11 seconds and 10 *minutes*, respectively, with Cricket Graph). KaleidaGraph also offers new options for zooming and panning a plot as well as for selecting only certain data for plotting.

KaleidaGraph has a window that looks just like a regular programmable calculator. You can use this window to perform many types of calculations, from simple math to exponential and logarithmic operations and vector manipulation. This calculator also enables you to create or modify macros. Macros can be saved in individual files—statistical analysis macros in one file and quality-control analysis macros in another file, for example.

#### Data with a Foreign Accent

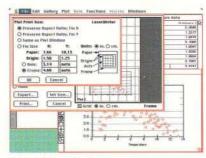
KaleidaGraph has some excellent but complicated options for importing data from text files. The complications arise from KaleidaGraph's flexibility. For instance, you can tell KaleidaGraph to read one header line as the data set title, skip a few lines in the header to get to the line containing the variable names, and then read only certain columns of data into the data set you're creating. You can experiment with the import options until you get the data you want without any frustration.

KaleidaGraph also offers good formatting options for both text and numeric data. The time format in-



Getting It All on Screen

Two datasets have been plotted in different windows. Spreadsheet views of both sets of data are in the upper-right corner. The sunspot plot is a regular scatter plot of six variables, while the other plot (unlabeled) is a probability plot of two variables from another data set.



Laying Out the Plots

This dialog box represents all the options for rescaling a plot on the page view prior to printing. One plot has already been sized and placed on the page (look to the lower right of the dialog box).

cludes m/d/yy, d-m-yy, h:mm:ss, and mm:ss.ss. KaleidaGraph also automatically converts fractions like 345/8 to 34.625 for plotting.

#### **Give Me More Plots**

Version 2.0 has removed the restriction of working with only one plot window at a time. Initially, only one plot appears, but you can display other plots by selecting names from a hierarchical menu. There's also a menu item to show all plots.

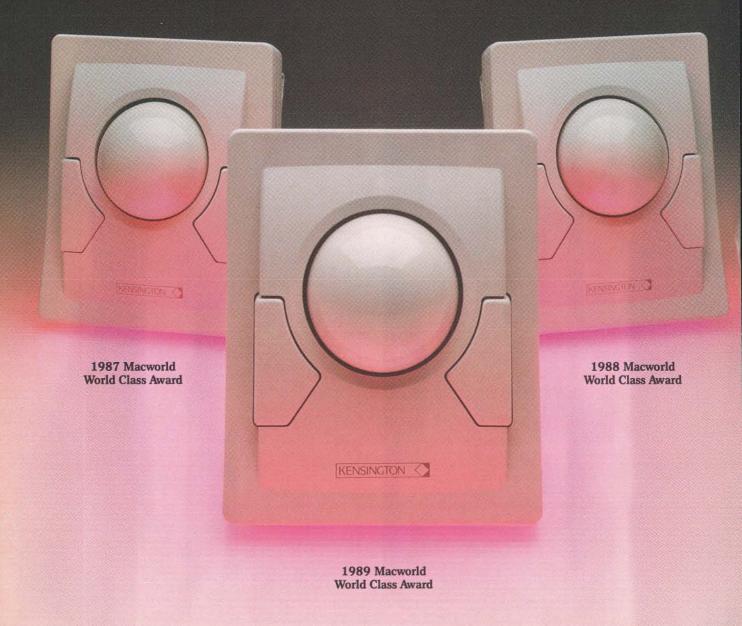
KaleidaGraph stores separate layout styles for each plot type; you can use different fonts and data symbols and put the legend in a different location for each type of plot.

KaleidaGraph especially shines by letting you manipulate the data in either the plot window or the data window. The data window's masking option allows you to select a specific range of data for plotting. When working in a plot window, you can use either the data-selection tool or the zoom-selection tool for changing plots. The data-selection tool lets you draw a polygon around part of a plot to define that data as the points of interest; KaleidaGraph then generates a new plot using only that data and recalculates any fitted lines for that data alone. The zoom-selection tool lets you select a rectangular region for a smallerscale plot; KaleidaGraph doesn't recalculate fitted lines for zoom selections.

KaleidaGraph also provides a tool for identifying plotted points. After selecting the Identify icon from the tool palette, you can use the cursor to determine the x and y values of any plotted point. If you hold down the Option key after selecting a point, the program prints a label with the value of that point in a free area of the graph and draws an arrow from that label to the point (see "Getting It All on Screen").

#### **Final Output**

KaleidaGraph provides a page view for specifying sizes, locations, and aspect ratios of each plot. You can resize plots, maintaining either the length of one axis or the ratio of the two axes. Once you are satisfied with the layout, you can either print the page or save it as a PICT file, which is useful if you (continues)



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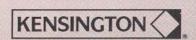
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want to merge a plot layout into another document. You can also save individual plots as PICT or MacPaint files.

KaleidaGraph has taken steps to produce high-quality output on Laser-Writers, especially when reproducing fine lines and small symbols. It has produced some of the best-looking graphs I've seen. KaleidaGraph has also added PostScript information to the comment section of the PICT files so that you can use the plots in other applications—like PageMaker and PowerPoint—that can read the PICT comments.

KaleidaGraph is easy to use even when importing data from other files. Its plotting speed makes it easy to finetune the appearance of a plot without frustration. I especially like the page layout and PICT-file options for printing and using plots with other programs. At only \$50 more than Cricket Graph, KaleidaGraph is a much better buy, both in terms of features and performance. The price advantage might not last long, however, as another plotting program, Igor, looks very competitive and costs less (\$195).

#### -Dave Kosiur

See Where to Buy or circle 780 on reader service card.

- \*



#### IN/OUT 1.0

Pros: Easy to use; user-defined shortcuts for posting new notes quickly; doesn't require file server. Cons: Workgroups limited to 48 users. Company: CE Software. Requires: Mac Plus; AppleTalk network; System 6.0.3. List price: 5-user pack \$199.95; 10-user pack \$299.95; 50-user pack \$999.95.



Do people pass in and out of your office as if it's Grand Central Station? Are you still

trying to figure out where people are and what equipment is available? If so, you should be using In/Out, the first network sign-out board.

In/Out keeps track of people's schedules by letting networked users share a common database of appointments. You can also do such things as check on whether an overhead projector is available, or inform coworkers where you're likely to be for the

next few hours, but it only works when people use it consistently.

#### Setting Up In/Out

In/Out is designed to run in the background or on a Macintosh running AppleShare. You must be running System 6.0.3 or a later System version for In/Out to operate properly. Also, if you install In/Out on an AppleShare server, the server needs a minimum of 2 megabytes of RAM to work as a mail server or printer server or to handle more than 100 In/Out users.

In/Out allows you to define users, resources, and workgroups. You also have the flexibility of specifying a user's full name or using just first or last names. Workgroups can contain up to 48 names; if a workgroup gets larger, you'll need to divide it into two or more smaller groups.

In/Out is available in 5-, 10-, and 50-user packs; each pack has a serial number. When you're installing the In/Out server, the IOS Install program checks these serial numbers to prevent illegal duplication.

In/Out allows administrators to add or delete users and resources, create new workgroups, or change the In/ Out server configuration.

#### **Coming or Going?**

Using In/Out is fairly easy. Like many other network programs, the first time you use it you have to select the network zone and the In/Out server that you want to log on to. The zone server is selected automatically after the initial setup. I encountered some long delays (one to two minutes) logging on with a Mac Plus to an In/Out server across a LocalTalk router; CE Software indicated that this is an abnormally long wait, but I have been unable to isolate the problem.

You can have In/Out automatically notify the server that you're "in" when you turn on the Mac and that you're "out" when you turn off the Mac. Other scheduling has to be done manually.

One nice touch is In/Out's screen saver. You can post a message that you are leaving, and it appears on your Mac as part of In/Out's screen saver; the message simply moves around a darkened screen.



Keeping Track

In/Out's names-only view shows each user's name and whether he or she is in or out.



Out the Door in a Flash

The Shortcut dialog window includes a list of user-defined shortcuts for notes that can be generated with a 36-key combination. The notes "IN," "OUT," and "Lunch" are standard notes defined by In/Out; "In Production" and "At the printers" are defined by the users for their own standard messages.

The main purpose of In/Out is to inform coworkers of your presence or absence and to check who or what is available in the office. The tracking window, accessed using the In/Out desk accessory, displays full information or just names (see "Keeping Track"). For each user, the Full Information display includes name, return time, a note line, and the date and time that In/Out was last used. The Names Only display presents the names and status (In or Out) of all users in a multiple-column display. The program only displays one workgroup at a time.

In/Out's handy Shortcut dialog box lets you create your own often-used notes and assign them to \(\mathbb{H}\)-key combinations (see "Out the Door in a Flash"). Thereafter, you select the appropriate keyboard shortcuts and the note's entered.

#### I'm Outta Here

In/Out is a deceptively simple, but useful, network application that allows you to keep track of people and resources within a workgroup with a minimum of fuss.—Dave Kosiur

See Where to Buy or circle 777 on reader service card.

# IF YOU LIKE WHAT THE MACINTOSH DID FOR PERSONAL COMPUTING



Now we have 3 easy-to-learn, easy-to-use accounting programs created especially for the Macintosh

#### MULTI LEDGER

An integrated accounting program which combines General Ledger, Accounts Payable, Accounts Receivable, and Inventory tracking. Generates checks, customer invoices, customer statements, and a wide variety of financial and management reports. Prints on ImageWriters, LaserWriters, and many other printers.

#### PAYROLL

A complete payroll system for organizations with 1 to 1000 employees. Use it as a stand-alone program or integrate it with either of our ledger programs. Calculates both employee and employer taxes and deductions. All state and federal tax tables and parameters are included and all can be modified by the user!

#### CASH LEDGER

An "entry-level" General Ledger program for those who don't need payables. receivables, or inventory tracking. Shares many of the same G/L features and advantages of MultiLedger, including check-writing, bank reconciliation, and financial reports. Upgradable to MultiLedger if more features are needed in the future.

FROM RECENT

"My favorite all-around accounting program is CheckMark Software's MultiLedger / Payroll set. It was the simplest and most logical I examined that provided a reasonably full set of capabilities. Its price/performance ratio represents an excellent bargain."

Macworld / September 1988

"MultiLedger is ideal for the small business. It's easy to set up and use and has an amazing set of accounting features when compared to other programs that cost more and don't offer much more power."

MACazine / March 1989

"I don't know of any other Mac accounting software which contains so many features and modules for the price."

Computers in Accounting / January 1989

"A welcome and impressive bonus is the Payroll program which can be linked to MultiLedger.... MultiLedger and Payroll are a bargain for companies that don't need a networked system.

MacUser / April 1989

"Our favorite package was MultiLedger .... it's the most elegant, usable and Mac-like of all the packages we reviewed.... CheckMark offers unlimited free telephone support to all users. This policy would lead to bankruptcy if the program were as confusing as others.\*

The Macintosh Buyer's Guide / Spring 1989

### ...You'll LOVE WHAT WE DID FOR **SMALL-BUSINESS ACCOUNTING**

Easy. Powerful. If you thought they didn't go together, consider what the Macintosh did to redefine personal computing.

It let users con centrate on what they were trying to achieve or produce, while other systems forced them to focus on the operation of the computer it self. The amazing success of the Macintosh shows that when thinking people are given a choice between simplicity and power, they'l take both!

Those who created the Macintosh realized that it takes more time, more work and more creative thinking to make some thing simple than it does to make something complicated. Their success has enabled us to create easy-to-use, affordable accounting programs for small and medium-sized busi nesses of all kinds.

To see if one or more o our programs can work for you, just give us a call. We'll send you a free demo disk of al three programs, reprints of recent reviews and dealer names in your area.

You'll see fo yourself just how easy and painless account ing on the Macintosh has become.



1520 East Mulberry / Suite 200 Ft. Collins, Colorado 80524 Phone 303-484-3541 FAX 303-484-0429

Full-functioning demo disk available

-800-444

mageWriter, and LaserWriter are trademarks of Apple C MultiLedger is a trademark of CheckMark Software, Inc.



#### STRATAVISION 3D 1.0.2

Pros: Clear user interface; excellent documentation. Cons: No surfacing tools; requires lots of memory when manipulating large drawings. Company: Strata. Requires: Mac II; 2MB RAM; 20MB hard disk; System 6.0.3; 32-bit QuickDraw. 5MB on hard disk recommended. List price: \$495.



After upgrading from my old 24-bit color board, I found the new ability to choose millions.

of colors from the monitor control panel device to be exciting, especially after I got a software package that makes use of 32-bit QuickDraw. It wasn't too long ago that complex photo-realistic imaging was available only to those who could afford a \$150,000 workstation. StrataVision 3D now brings complex imaging to the Macintosh at an affordable price.

#### **Picture Perfect**

StrataVision 3D begins with a pleasantly simple, yet powerful, user interface. Those familiar with Super 3D or MacDraw will notice many similar drawing tools such as polylines, circles, boxes, and text. You can create 3-D images using these tools, but Strata-Vision 3D includes tools for creating 3-D primitives such as spheres, cylinders, cones, and cubes, thus relieving you of the task of revolving and extruding a 2-D image.

Although there's a grid for accurate placement of objects, grid spacing units are in pixels and are not as accurate as I expected. StrataVision 3D lets you import images from just about any drawing package. You can import and render PICT and EPS files, but if the images you want to import have the slightest complexity, you'll probably have to import them in sections.

StrataVision 3D allows for both DXF and IGES translation. I imported AutoCAD Release 10 DXF files into StrataVision 3D and all the complex surfaces came through without a problem. StrataVision 3D recognizes the surfaces created in AutoCAD and can render them, but StrataVision 3D should incorporate its own complex

surfacing tools. Unfortunately, when I imported an IGES file from Schlumberger's MacBravo, many of the surfaces were not in the proper place and had to be deleted or moved. IGES-translation problems are due to the lack of proper standardization rules and cannot be blamed on any one software package. A novice CAD user will find StrataVision 3D simple and easy to use. On the other hand, the program gives a trained expert the power to manipulate such intricate parameters as transparency, reflectivity, index of refraction, and so forth.

A 3-D model can have an infinite number of either spot lighting or diffuse lighting sources, each of which can be any color available in Apple's color wheel. You adjust light sources by dragging them around a sphere. Before you can render objects, surface attributes need to be assigned. When assigning attributes to the different objects, my favorite part is the texture mapping. Not only can you color an object and give it a shiny or transparent look, but StrataVision 3D makes surfaces come to life with a set of unique predefined attributes for plastic, wood, and metal.

After manipulating the position and the surface attributes of an object,





Ray-traced images
StrataVision 3D allows you to create many
different surfaces. Reflective, transparent, and
special marble surfaces interact with each other
in these ray-traced images.

you use the camera tool to render. Multiple images can be batch-processed and rendered back to back. Strata-Vision 3D runs well under MultiFinder. I ray-traced a complex object in 32-bit mode while writing this article using the Mac with negligible slowdown. The slowdown becomes more apparent with complex images.

#### **Track Performance**

Although StrataVision 3D is relatively inexpensive, you have to make a substantial hardware investment to make use of all its wonderful features and be able to view the result. After finding out that 32-bit QuickDraw doesn't work on RasterOps' 24-bit ColorBoard 104, I broke down and paid \$2800 for the upgrade. For \$1000 you can get a board to use with a 13-inch monitor; a 19-inch monitor with a 32-bit color board costs between \$7000 and \$9000.

Though StrataVision 3D runs on a 2MB Mac, you won't be able to use MultiFinder or render and manipulate files quickly and painlessly. The more memory you have, and the faster your hard disk, the better. Even when I put the program on my slower optical disk, the optical disk was accessed through the System Folder on my hard disk. Be sure you have plenty of space on your hard disk for the cache file, since it can grow to be too big before the job is complete. Even on my 8MB Mac IIx, the cache file for a small image was 4MB while ray-tracing. You can view a file as it is being imaged, but there is a speed penalty for doing so.

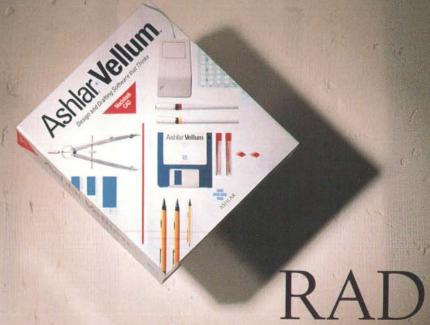
#### **Overall Image**

StrataVision 3D accomplishes many feats that less than a year ago were available only through Visual Information's Dimensions package. Although complex surface tools have been left out, you can import AutoCAD Release 10 images. Both complex surfaces and animation are being considered for future StrataVision 3D upgrades. Strata also has three attribute modules that contain decorative stone such as marble and granite; a military camouflage module; and a wood-grain module. If you have all the equipment to take advantage of it, this exceptional package is definitely worth the price.

-Victor Elgohary

See Where to Buy or circle 844 on reader service card.





Introducing software that thinks. There has never been

personal computer design and drafting software this powerful, this fast or this intuitive. Vellum thinks. Its radical new technology automatically pinpoints and aligns geometry as you draw. Built-in intelligence allows you to draw virtually freehand, yet set precise dimensions at any time. Finally, the days of complex commands and weeks of training are gone. Vellum has made industrial-strength design click on the Macintosh. For a

demonstration see your Ashlar dealer or call (408) 746-3900.

ASHLAR Software That Thinks.

# WINDOW SHOPPING

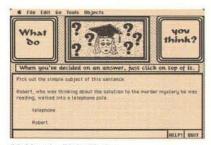
by Lawrence Stevens

This month I look at two tutorials: one for grammar, the other for darkroom work. I also review a utility for recovering deleted files and another for opening documents whose applications are not available.

#### Nuts & HyperBolts 2.0

Nuts & HyperBolts (\$189.95 from Sterling Swift Software) is a HyperCardbased grammar workbook. It provides lessons on parts of speech and parts of sentences, and lessons and practice sessions on agreement, sentence fragments, comma placement, and pronoun reference. The lessons are divided into small portions and displayed on a card. The grammar examples are humorous and interesting, and the explanatory text is clear, often witty, and sprinkled with encouraging phrases (see "Making the Right Choice").

The four practice stacks contain 20 cards each, with five practice sentences or fragments per card. You choose the card you want to work on by clicking on its title-for example, Frankenstein, The Marx Brothers, Quarterback. On each card, you must decide if the sentences or sentence fragments are grammatically correct. If incorrect, you specify-through



Making the Right Choice

While most Nuts & HyperBolts lesson cards expound a grammatical rule, a few offer multiplechoice questions. You select the answer by clicking on it. The selection you make determines the next card, which explains why you were right or wrong.



mouse clicks, not keystrokes-how to rectify the problem.

If you err on a practice question, Nuts & HyperBolts first displays a card that explains why your answer was wrong. Then the program takes you to the lesson section that covers that topic. You can choose to review the lesson or go back to practice.

Educational software has two potential advantages over its paper counterpart: it can branch into different topics based on a student's response, and it can be more attractive and fun to use. Nuts & HyperBolts excels wonderfully in the first category but falls somewhat short in the second. While the cartoon drawings are fun, there is no sound, and the only movement on each card is the blinking of the screen when a question is answered correctly. Unfortunately, since the scripts are inaccessible, HyperCard-savvy instructors won't be able to add their own frills.

The program is made tamperproof by having all HyperCard menu and keyboard functions (as well as the Apple menu) disabled. Users are dependent on on-screen buttons for navigation. These buttons work fine unless you inadvertently move to a wrong section. It would be nice to be able to use HyperCard's Previous command rather than using Nuts & HyperBolts' predetermined route.

I think the lack of control over movement within a stack and the inability to use DAs or to customize cards outweigh the advantage of protecting the stack from tinkering students.

The problems notwithstanding, this is a fine example of computeraided instruction. It's hard to conceive of a student completing the program without becoming adept in the subject matter.

#### MacPhotography Workshop 1.02

MacPhotography Workshop (bundled with MacIntheDark from Joseph Ciaglia Photography for \$79.50 plus \$3.50 shipping) is an ambitious, sevendisk, 4.5MB, non-HyperCard photography tutorial and darkroom assistant.

MacPhotography Workshop is a complete beginner's course in blackand-white camera and darkroom work. The camera section includes topics on lenses, film, light meters, and image control. The darkroom section includes everything you need to know to develop film. Each section begins with a text module that describes the processes in detail, delineates the equipment you need, offers some brand-name recommendations, and includes safety caveats.

The text sections are followed by interactive animated sequences. In some cases, the interactive sequences are relatively helpful. For example, you can click on various combinations of exposure times and paper grades to see how an on-screen image of a print is affected by them. It's less helpful (continues)

when, for example, you use a mouse pointer in the shape of a hand to place a negative in an enlarger or convey photographic paper from chemical tray to chemical tray. It's true that practice might reinforce the skills learned in the text. But on-screen mouse movements are only slightly helpful in preparing for the real thing.

MacIntheDark helps you time the sundry processes required to develop film. With MacIntheDark, you create a script that contains all the steps of the process including the time intervals. The program then vocalizes the beginning and end of each step and announces when to agitate the chemicals. Concurrently, the appropriate process description, which you had typed into the script, is displayed on the screen.

This is a beautiful and ingenious program—but given the large number of video tapes and books on photography, I wonder whether a computer is really the best medium for learning about the subject. And unless you have a gray-scale monitor, the Mac does an atrocious job of displaying photographic prints.

These problems are, of course, related to the Mac, not to the software. If you prefer computer-based learning, MacIntheDark is a good choice.

#### HandOff 1.1.1

One advantage the Mac System and Finder combination has over other computer systems is that you can access an application by selecting a document created by that application. Unfortunately, if the creator application is absent, this feature won't work. HandOff (\$49.95 from Software Innovations) solves this problem by replacing the Mac's application-is-busy-ormissing dialog box with a dialog box that lets you select the application in which you want the document opened. If the substitute application and document are compatible, they will open. If not, the application opens without a document.

Whenever you open a document with a substitute application, you can specify that HandOff open all subsequent documents that have the same creator with the same substitute application.

A final feature lets you invent a file-name extension (a period followed by characters) to designate that a particular document should open a particular application. If, for example, Mac users in your company are working with a number of different paint programs, you could all agree to follow each filename with .PAINT. Each user then indicates in a HandOff window that whenever a document whose filename ends with .PAINT is selected, the paint application is opened even if the document was created by another application.

The only disadvantage of HandOff is that its features don't work if the creator application is available. So if your word processor is Microsoft Word, but you also have MacWrite on your hard disk, any document created by MacWrite will open MacWrite no matter what filename extension you give it.

If your company hasn't standardized on one application in each category and there are a number of file transfers either by disk or network, HandOff can save you a good deal of trouble.

#### **Complete Undelete 1.0**

Complete Undelete (\$49.95 from 1stAid Software) represents the coming-of-age of file-recovery utilities. It's not that this one is able to recover trashed material any better than its predecessors—the process is an iffy one at best, with its success depending on how much you used the disk after the file was deleted. But the fact that it's a Control Panel device (cdev) instead of an application, along with its superior disk-management and



**Deleted File Log** 

By selecting any of these deleted files in Complete Undelete, you view (at the bottom left) complete information about the nature and current status of the file. The PreView button lets you see whatever is left of the file's text. protective features, combine to make this utility more convenient and foolproof than any other file-recovery utility I have seen.

Complete Undelete creates a Deleted File Log (automatically if you so specify) on every disk that you use. To undelete a file, you access Complete Undelete from the Control Panel and select the volume with the file. The cdev then displays a list of deleted files along with information about each file (see "Deleted File Log").

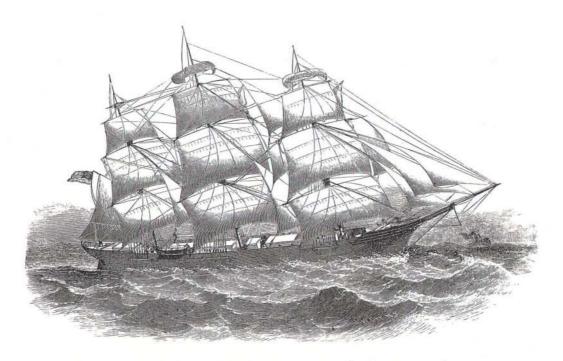
If you select an undamaged file from the log and select Undelete, the file will be back on the desktop. If the file vou've selected is damaged, vou can have Complete Undelete try to restore the file in one or both of two methods. Zero-out causes the missing sectors to be replaced with blank spaces. The nature of the missing data determines whether or not the file can be opened. The second method, Extract Text, creates a document that contains what remains of the file's text information. The file can then be opened in any application that reads ASCII.

One of the biggest advantages of Complete Undelete is that it is a cdev; you can use it without leaving an application. It enables you to restore files that you deleted using an application's File menu or even, in some cases, to restore previous versions of a document that you lost because you saved a new version.

Complete Undelete will not recover damaged applications because they might corrupt other files, even the System file. The program also displays a warning box advising you not to restore damaged files to the same volume on which you are recovering trash, because of the danger of further corrupting a file.

Unfortunately, Complete Undelete can only recover files that were deleted after Complete Undelete was installed. Too often people buy disaster insurance after they suffered a loss. Complete Undelete is insurance that you pay for only once. If there is any chance that its functions might be needed—and for most of us there is—it is well worth the 50 bucks.

See Where to Buy or circle 808 (Nuts & HyperBolts), 787 (MacPhotography Workshop), 772 (HandOff), 720 (Complete Undelete) on reader service card.



HOW DO YOU UPGRADE A CLASSIC? FIND OUT ON APRIL 10TH.

MACDRAFT\*

Circle 508 on reader service card

# If you have to ask how much it costs, you're reading the right ad.

There are a lot of hard drives on the market. Each one claiming to be "unequivocally the best." And, most are proud how cheap they are.

All of us want a good deal. And in the next few minutes you'll learn how to truly get the best value without giving up quality and performance.

You may be thinking that this is just more hype from one more company. But, read on. You'll be surprised at what's revealed.

#### Hard Drive Makers

All the hard drive brands sold today have a couple of things in common.

First, virtually all these companies do not manufacture their own hard drive. They buy them from the real drive manufacturers. Companies like Seagate, Quantum, Rodime, CDC, Imprimis, Toshiba, Connors, and many others.

Second, they buy a "box" to put the drive into. Now, here's the problem.

#### A Short Economics Lesson

Each step of the way, these hard drive "makers" add a mark-up. Profit. Now, we'd be the last to say a company is not entitled to a profit. But here's how you get shafted.

When these companies buy a hard drive. They add a little profit. When they buy boxes. They add a little profit. When they buy cables. They add a little profit. The dealer add his profit. Pretty soon...well you get the picture. Right?

#### A Better Way

Here's the trade secret that will allow you to get the drive you want and save money too!

Universal MacProducts, Inc. is

the worldwide leader in one thing. Kits. We make more Macintosh hard drive kits than anyone else. There's a StorMate™ kit for internal installations or for external use.

With our kits, you can take virtually any SCSI hard drive and in minutes be Macintosh compatible.

You save money because you cut out the middle-man. You buy the drive and box. The savings are past on to you. Install it yourself or let your dealer do it.

#### It's The Box

Since all hard drives, regardless of how you buy them, come from the same source. The only variable is the

"box." Here's what comes standard with our StorMate kits. Cables, bracket or enclosure cabinet, StorWare™ software and manuals. And somehting we call Total Satisfaction.

1. Guaranteed Satisfaction. When you purchase any Stor-Mate kit, you have 30 days to change your mind. If for any reason you're dissatisfied with your purchase, just bring it back.

- 2. Box-to-Macintosh Warranty. For a full two years, your StorMate kit is covered by the best warranty in the business. Should any part become defective, we will repair or replace absolutely without charge to you.
- 3. **Optional Lifetime Warranty**. As a registered owner, you can purchase extended warranty coverage on

your purchase. In fact, for as long as you own the StorMate product we will repair or replace any defective part at no cost to you!

#### The Next Step

See your local Apple reseller. Tell him what drive you want and that you want the StorMate kit. Have him give you a price. Then compare to all the hoopla from those other companies. You'll be convinced.

#### **Need Help?**

For \$7.00, we'll send you our **BYOM** (Build Your Own Macintosh) disk. This disk "walks" you through the hard drive buying business. Step-by-step. It even prints a quote that you can take to your local



dealer. And, of course we guarantee that it's more than worth the seven bucks. If you don't agree, we'll give you double your money back!

StorMate. From now on, you won't have to take it anymore.

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The largest group of Mac® users in the world shares its problems and solutions online every day in CompuServe's Mac Forums. And you can join them.

Find out which Mac software lives up to its claims, which hard drive is best for your applications, how to use the new and exciting HyperCard." Get support from Mac software authors and hardware vendors.

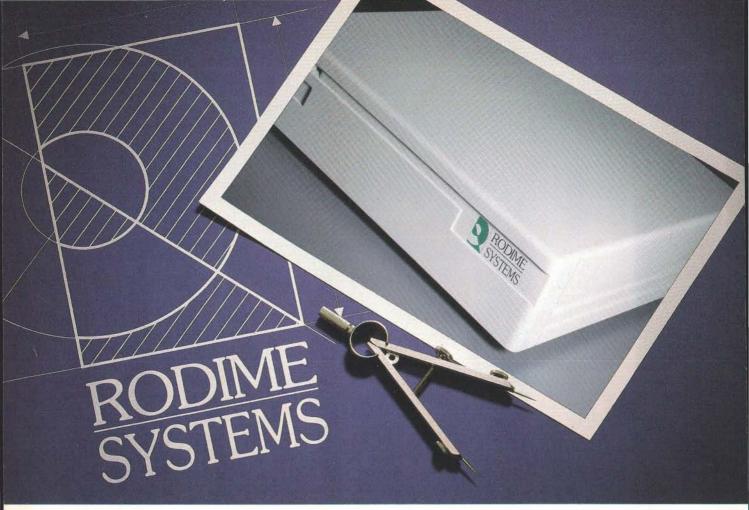
Struggling with a complicated desktop publishing program? Ask someone who's been through it all. Can't make your word processing software work with

PixelPaint? Visit a CompuServe Mac Forum and get the answers. There's no better way to get more out of your Mac.

To join CompuServe, see your computer dealer. To order direct or for more information, call 800 848-8199. If you're already a member, type GO MACINTOSH at any! prompt.

Circle 319 on reader service card

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# Rodime Introduces the Standard for Hard Disk Technology.

COBRA DRIVES SET THE STANDARD. Cobra high ONE YEAR WARRANTY. Rodime Systems offers the performance internal and external hard drives are the finest drives available for your Mac. With capacities of 45MB, 70MB, 100MB, and 210MB, Cobra is the answer to all your storage needs. External Cobra drives come in a new, sleek low profile cabinet that fits neatly beneath your Mac Plus, Mac SE or Mac SE/30. Internal Cobra drives come with three mounting brackets. One for installation in the Mac II, MacIIx, Mac SE or Mac SE/30, one for mounting in the Mac IIcx and one for a Mac SE which allows you to keep both floppy ports active.

FAST 18ms ACCESS TIME. Nothing is faster! With an average access time of 18ms Cobra is the fastest drive available on the market for the Macintosh line of computers. Cobra drives also come with up to 48K Caching Buffer which allows even faster access to your data by storing frequently used data in "instant access" RAM.

CONVENIENT SINGLE POWER SOURCE. With the external Cobra, the flip of one switch on the drive activates your CPU, printer and other peripherals, eliminating cumbersome cables.

LED'S THAT PUT YOU IN CONTROL. Now you can be aware of the status of the drive at all times, with poweron, fault status indicator and drive activity lights.

level of reliability, innovation and support only an original equipment manufacturer can provide.

FREE BACK-UP AND UTILITY SOFTWARE. Cobra drives come with a FREE copy of FASTBACK™ back-up software as well as Rodime's Utility Software which allows partitioning (including A/UX), media verification, formatting and driver installation.

RODIME'S COMMITMENT TO QUALITY. At Rodime Systems, the craftsmanship built into every drive is our commitment to produce the finest, most reliable drives available. When you buy a Rodime Systems product, you are buying years of manufacturing experience, state of the art engineering and peace of mind that comes from knowing that more Mac users have chosen Rodime drives than any other.

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# NEW PRODUCTS

#### **Edited by Mary Margaret Lewis**

This section covers Macintosh products formally announced but not yet evaluated by Macworld. All prices are suggested retail. Please call vendors for information on availability.

#### HARDWARE

#### 2400XF Modem

Menu-driven fax modem that can send to any Group II facsimile machine. Can be programmed to send one or several pages from a document containing text or graphics at predetermined times to multiple fax numbers. Measures 5½ x 4½ x 1½ inches. Micro Electronic Technologies, 508/435-9057.

#### Chinon DS-2000 and DS-3000 Macintosh Scanners

Desktop scanner with SCSI power adapter and cable, utility software, scanner cable, and AC adapter. 200 dpi version \$695. 300 dpi version \$895. Chinon, 213/533-0274.



Colormate PS

#### Colormate PS

Color PostScript printer with 8MB of RAM and a Motorola 68020-based Adobe PostScript interpreter that provides 35 resident fonts. \$9995. NEC, 415/961-4400.

#### ColorSnap-32

Color capture board that captures 24-bit images from the Canon Xap Shot and other Canon still video cameras, as well as from other NTSC composite video sources such as video cameras, video recorders, and monitors. \$1595. Computer Friends, 503/626-2291.



**DataVault** 

#### **DataVault**

A 4mm, 1.3GB tape drive that supports the digital data storage (DDS) format. Has ten times the search speed of an 8mm tape, and stores data at 11MB per minute. \$4995. Tecmar, 216/349-0600.

#### Ether2

NuBus board for the Macintosh II family that supports both thick- and thin-wire

Ethernet and comes with management software. \$395. Compatible Systems, 303/444-9532.



GridMaster

#### GridMaster

Digitizer tablet designed as a flexible mat that may be rolled up like a poster. Can be used with all graphics applications. Has a resolution of 1000 lines per inch. Includes side-switch pen stylus or four-button mouse. Weighs 4 ounces. With four-button mouse \$469, with stylus \$449. Numonics, 215/362-2766.



Kodak Diconix M150

#### Kodak Diconix M150

Portable ink-jet printer designed to fit in a briefcase or the Macintosh Portable carrying case with the Mac Portable. Produces letter-quality output on plain paper. Is Adobe-type-font compatible and battery operated. \$699. Kodak, 800/255-3434.

#### LaserBank 600 R

Rewritable optical-disk sys-

tem for the Macintosh that uses 600MB laser disks for data storage and retrieval. System includes backup and archival backup utility that enables you to back up entire contents of disk or specific files only. \$6995. Micro Design International, 407/677-8333.



LFR Plus

#### LFR Plus

Desktop film recorder that provides color sweeps to images that have finely shaded backgrounds and sharp detail. Produces more than 30 slides per hour. \$13,750. Lasergraphics, 714/727-2651.



**MacPoint** 

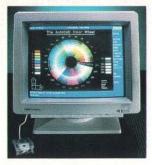
#### MacPoint

Alternative input device for the Macintosh Portable that performs function of keyboard and numeric keypad. Can be used with a stylus or a finger. Snaps into the keypad of the Mac Portable. \$299. Interlink Electronics, 805/684-2100.

(continues)

#### Nanao FlexScan Model 9400

Monitor that supports 24-bit color. Capable of resolutions up to 1024 by 768 on a Macintosh II when used with graphics boards such as Radius's Direct-Color/24 or RasterOps' ColorBoard 108. \$3799. Nanao USA, 213/325-5202.



Nanao FlexScan Model 9400

#### QuickCAD

Graphics display system for Mac II family that consists of single-slot, plug-in NuBus board and proprietary software. Uses VLSI technology and is capable of computing six million instructions per second. \$1495. Radius, 408/434-1010.



The Remote Mouse

#### The Remote Mouse

Hand-held remote-control input device installed on the ADB port of the Mac. Bundled software utility provides mouse control and labeled keypad enables you to point, click, drag, and select. \$395. Forte Communications, 408/733-5100.

#### **RGB VideoLink 600AX**

Scan converter for transforming computer graphics to video for the Mac II. \$11,995. VGA and Mac II



**RGB VideoLink 600AX** 

cables \$135. RGB Spectrum, 415/848-0180.

#### Silentwriter2 290

An 8-ppm, 300-dpi Post-Script laser printer. Includes 2MB of RAM and is expandable to 4MB. Contains builtin controller comprising 16.7 MHz M68000 CPU, Adobe PostScript interpreter, and 35 resident scalable typefaces. \$4495. Adobe, 415/961-4400.

#### Smartmodem 2400M

Internal modem for the Mac II family that incorporates CCITT V.42 bis, V.42, and X.32 standards. Provides point-to-point error-control throughput to 9600 bps, and connections to packetswitched networks. \$699. Hayes, 404/449-8791.



Super Digitizer 510C Tablet

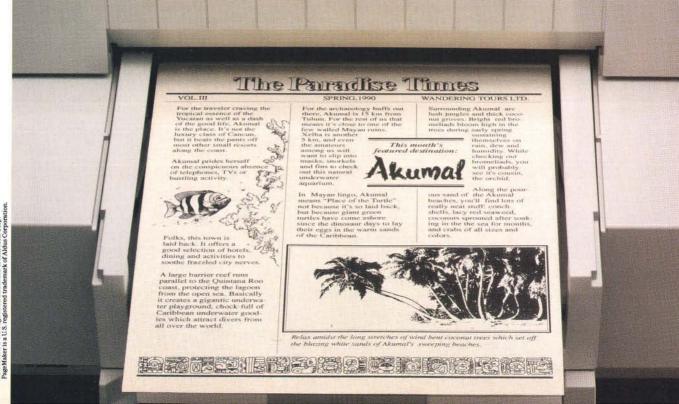
#### Super Digitizer 510C Tablet

Pressure-sensitive, cordless digitizing tablet that can be used with pressure-sensitive stylus pen. Has 6-by-9-inch reading and drawing surface and weighs 1.9 pounds. \$495 including stylus. Wacom, 201/265-4226.

#### **ViewFrame RGB**

Color LCD-projection panel that allows you to project computer-generated presentations in color with a

# With the HP DeskWriter, you can



transmissive overhead projector. Allows simultaneous viewing of local monitor and projected image. \$3995. nView Corporation, 804/873-1354.

#### SOFTWARE

#### **Auto-Architect**

Software to be used with Auto-CAD for architects, architectural engineers, facility managers, space planners, and construction professionals. Provides tools for design, input, and editing in plan, elevation, and 3-D. 5MB min. memory. \$1995. D.C.A. Engineering Software, 603/428-3199.

#### **Bird Brain**

Expandable database designed to help bird-watchers keep track of their sightings. Contains reference database of common and scientific names and taxo-

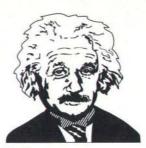
nomic order of North American birds. Also contains page references for each bird in major field guides. 1MB min. memory. \$125. Ideaform, 515/472-7256.

#### **Blackjack Tutor**

Program for creating, testing, and teaching black-jack gambling strategies. Show Stats feature helps you determine success of various blackjack strategies. Uses running card counts and makes suggestions for bets. 512KE min. memory. \$24.95 plus \$2.50 s/h. Post Meridian Software, 612/733-7697.

#### Clipables

Collection of PostScript clip art, 17 disks containing more than 600 illustrations in such categories as sports, humor, holidays, animals, and maps. Compatible with any program that accepts



Clipables

EPS graphics. 1MB min. memory. \$149.95. C.A.R., 314/721-6305.

#### **Cost Management System**

Project-management software with features for cost estimating, job costing, cost variance reporting, and general ledger file export. Has more than 20 management reports. 1MB min. memory. \$495. Softouch Software, 503/241-1841.

#### **Docket Time**

Software for law offices that enables you to calculate legal deadlines, create docket slips, and print docket calendars for each lawyer working in a firm. Program automatically accounts for weekends, legal holidays, and service by mail. 1MB min. memory. \$249. Professional Software Designs, 602/841-4220.

#### Flash

Mac-to-Mac informationexchange software that operates in the background on Macintosh network. Groups data being sent or received into folders. Compatible with MultiFinder. 1MB min. memory. \$199.95. Beagle Bros., 619/452-5500.

#### **FlexiGraphs**

Software that uses graphs as interactive devices for the input and manipulation of numerical data. Derives numeric values from line, bar, or pie charts drawn (continues)

# have it all. (But keep it to yourself.)



The HP DeskWriter printer puts laser-quality printing right at your fingertips.

With a small size and a \$1,195\* price tag, the DeskWriter printer easily fits on your desk and in your budget. And its advanced 300 dpi inkjet technology lets you print sparkling text and detailed graphics.

The DeskWriter is also designed for easy use with your Macintosh, and even includes scalable and outline fonts. Combine that with the DeskWriter's whisper-quiet operation, and keeping it to yourself will be that much easier. So call 1-800-752-0900, Ext. 1004 for your authorized HP dealer.

There is a better way.

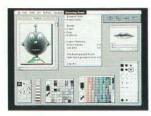
Circle 343 on reader service card



freehand by user. 1MB min. memory. \$179. Tree Star, 805/682-4096.

#### How To Use Microsoft Word, Macintosh Version 4

Self-paced audiotape and software course that teaches user to create, edit, merge, and print documents created in Microsoft Word. Also explains changes in Word's menus, spelling checker, and indexing structure. 1MB min. memory. \$99. FlipTrack Learning Systems, 312/790-1117.



interFACE

#### interFACI

Software that lets the user

create talking agents within the Macintosh interface. Extends the concept of Hyper-Animator with improved digitized-sound-synchronizing utility, compressed sound capabilities that are compatible with Farallon's MacRecorder, and speed improvements. Has import-export facilities and imports color into HyperCard. 2MB min. memory. \$499.95. Bright Star Technology, 206/451-3697.

#### LetterWorks

Disk-and-book package containing 400 sample business letters. Documents are in ASCII text format and are compatible with most major Mac word processors. Letters are annotated with suggestions for appropriate use. 1MB min. memory. \$79.95 plus \$4.95 s/h. Round Lake Publishing, 203/438-5255.

#### **Mac CGM Converter**

Software converts ANSI or ISO graphic files created on an IBM PC or compatible, PS/2, workstation, mainframe, or minicomputer to Mac PICT or PICT2 format. 512K min. memory. \$150. Pixelix, P.O. Box 158, Cohuna, VC, 3568 Australia.



MacCivil

#### MacCivil

Civil-engineering and sitedesign program that operates inside AutoCAD. Provides range of coordinategeometry, topographic, and civil-engineering design applications that address all aspects of site development. 5MB min. memory. \$1995. D.C.A. Engineering Software, 603/428-3199.

#### Mail Rater

HyperCard reference program that includes database containing 600 United States Postal Service zone charts; rate regulations for first class, priority, third class, fourth class, and express mail; and information on special services such as return receipt and insurance. 1MB min. memory. \$49.95. Tight Line Software, 714/367-0007.

#### MindLink

Problem-solving software helps you link ideas and brainstorm within a problem-solving environment. 1MB min. memory. \$499. MindLink, 802/457-2025.

#### **Moby Hyphenator**

Software listing over 150,000 English words with

# With the HP ScanJet Plus, you've

# The HP ScanJet Plus scanner provides 8-bit photographic-quality scanning.

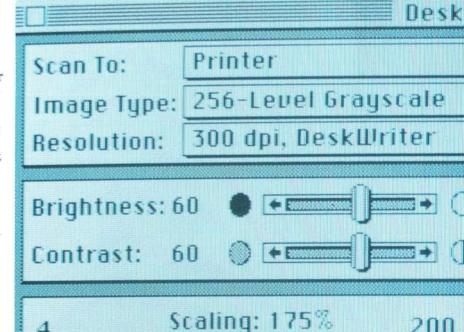
That means 256 shades of gray for the hottest-looking output from your Mac. And it's so easy, too. At the click of a mouse, you can get negative or mirror images, as well as scaling in 1% increments from 4-200%. All for \$2,190,\* about what you would expect to pay for a 4-bit scanner.

So if you want the richest, most detailed images from your Mac, you've got it made with Hewlett-Packard. Call 1-800-752-0900, Ext. 1005 for your authorized HP dealer.

There is a better way.



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hyphenation and syllabification. 1MB min. memory. \$129. Illumind Unabridged, 408/373-1491.

#### **Pipe Bream**

Spatial strategy game in which you build the longest possible continuous pipeline (from various shapes of pipe), while racing against a moving stream of chemical fluid called flooz. 1MB min. memory. \$39.95. LucasFilm Games, 415/662-1966.



The Playroom

#### The Playroom

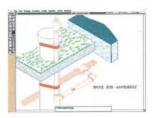
Program built around the theme of child's playroom filled with games, toys, and surprises. Includes seven games that introduce children to essential skills, including early math, reading readiness, telling time, beginning typing, art, creativity, and logical thinking skills. 1MB min. memory. \$119.95. Brøderbund Software, 415/492-3299.

#### **PosterWorks**

Poster-production software that prints color images up to 100 square feet on any PostScript device. Program creates halftones, color prints, or color separations. 1MB min. memory. \$167. S.H. Pierce & Company, 617/395-8350.

#### Precision

CADD package in 2 ½-D that combines CAD and drawing features. Includes global symbols, built-in IGES and DXF translators. Variable text feature lets you define



Precision

a symbol according to its context. Supports PICT file format. 2MB min. memory. \$295. Innovative Systems, 413/737-3993.



Preschool Pack

#### **Preschool Pack**

Software teaches children the alphabet and numbers using color, animation, and graphics. Lessons include AlphaWorks; Bar Math; Concentration; Connect the Dots; Counting 1,2,3; and ShapeWorks. 1MB min. memory. \$69.65. Nordic Software, 402/466-6502.

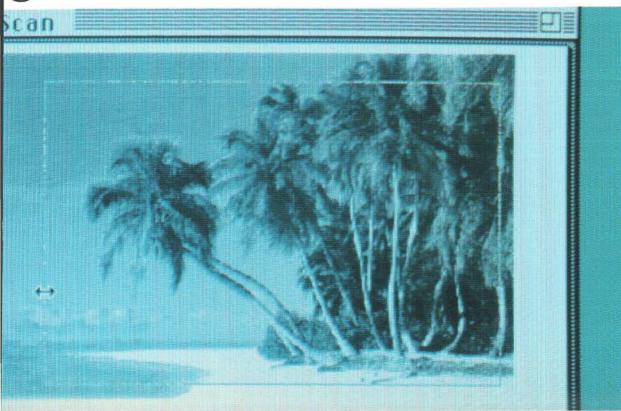
#### PS View

PostScript compatible programming and imaging environment that enables you to view PostScript graphics files on screen before printing. 1MB min. memory. \$499. ImageSoft, 516/767-2233.

#### QuickLock

Security software that password-protects desktop access, provides F-key access, and includes a time-out locking mechanism. Remains active when the machine is restarted and acts as a screen saver. 1MB min. memory. \$99.95. Kent Marsh Ltd., 713/623-8618, 800/325-3587. (continues)

# got it made in the shades.



Suggested U.S. list price. © 1990 Hewlett-Packard Company PE12004



# The First Color/Gray-Scale Scanner For Under \$2700!

Microtek presents the MSF-300Z. The one scanner that can do it all: color, gray-scale, drawings and text. All for a price that until now, could barely buy you gray-scale capabilities.

Hard to believe, but it's true. You can scan vivid color images into your computer for desktop publishing, presentation graphics or pre-press work. A full 16.8 million colors at a time.

If you don't have a color application yet, this unique scanner captures gray-scale as well as black and white. So you can start working today.

Images can be scanned in 256 gray-scale mode and then retouched, scaled or rotated. And printed on a laser printer or phototypesetter with outstanding results.

Charts and drawings are quickly scanned in single bit-per-

pixel mode then imported into your favorite publishing or word processing program. You can even bring words into your computer without retyping by adding OCR software.

The Microtek Color/Gray scanner also comes with sophisticated color, gray-scale and black and white

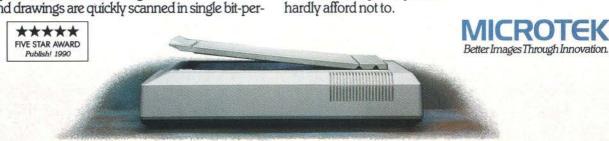
image editing software. Making it an even more outstanding value.

If you need a scanner for your IBM PC, PS/2, or Macintosh, you need Microtek's MSF-300Z Color/Gray scanner. Call (800) 654-4160 or in California (213) 321-2121 today to find your nearest Microtek dealer. After all, at this price, you can



The MSF-300Z Color/Gray scanner is just one member of a whole family of innovative scanners available from Microtek.





-Microtek Lab, Inc., 680 Knox Street, Torrance, CA 90502, (213) 321-2121 (800) 654-4160-Microtek International Inc., No. 6 Industry East Road 3, Science-Based Industrial Park, Hsinchu Taiwan 30077, R.O.C., 886-35-772155
-Microtek Electronics Europe, Gmbh., Grafenberger Allee 277, Stapelmann-Haus, 4000 Düsseldorf 1, F.R. Germany, 49-211-6790051- © 1889 Microtek Lab, Inc. All rights reserved. Macintosh is a trademark of Apple Computer, Inc. IBM.
XT, AT and PSV2 are trademarks of International Business Machines Orporation. All other trademarks or registered trademarks are the property of their respectively bolders.



### FoxBASE+/Mac: The Most Celebrated Mac DBMS Now Includes a Powerful Report Writer!

New FoxBASE+/
Mac Version 2.00 is
here—and stealing the show!
In its first year, FoxBASE+/Mac
won more awards—both in the U.S.
and Europe—than any other DBMS ever
created for the Macintosh! And Version 2.00 is
faster and more powerful than ever—packed
with innovative new features and language
enhancements!

#### New FoxReport!

FoxReport lets you create virtually any columnar or free-form report—without *any* programming! FoxReport includes:

- Page Layout: Designate many layout settings for your report: number of columns, left margin setting, column width, space between columns, measurement size for each page, and more!
- Report Layout Window: Define the different areas within your report, using Fox-Report's new "band" system. Start with the default bands: Page Header, Body, and Page

Footer, then bring in other bands like Title, Summary, Column Headers and Footers, etc.

- Object Menu: Control the Type Font, Sizes and Styles of text objects. Fill and Pen options let you change the color and shading of almost every object!
- Page Preview: "What-You-See-Is-What-You-Get" design ensures that the report on your screen is exactly as it will appear in print!
- Label Generator: Create labels of almost any size and configuration. You can even include pictures *anywhere* on the label space!

#### New Features!

- Enhanced XCMD/XFCN Support: Load up to 16 external XCMD's and XFCN's, then access them directly from within Fox-BASE+/Mac 2.00 programs!
- Language Enhancements: Other features include: support for custom hierarchical menus, new commands to help handle resources, new system functions to improve filename and screen management, and much more!

#### Perfect Connectivity!

FoxBASE+/Mac 2.00's Multi-User version allows complete data and application sharing between networked Macs and PCs! (when used with FoxBASE+/LAN). It also runs on the most popular network systems: AppleShare, Novell and 3Com! . . . And It's Faster Than Ever!

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FoxBASE+/Mac Version 2.00 is the *new* Leader of the Mac! And at only \$495 (\$695 for Multi-User), it's a phenomenal bargain! If you're already a FoxBASE+/Mac registered user, you can upgrade to Version 2.00 for just \$75!

To order your copy (or ask for a *FREE* demo disk), call (419) 874-0162. Or visit your local quality software dealer.

After all, when it comes to the Macintosh, Nothing Runs Like a Fox!

FoxBASE, FoxBASE+/Mac, and FoxReport are trademarks of Fox Software. Macintosh is a trademark of Apple Computer, Inc.

#### Fox Software

Fox Software, Inc. 134 W. South Boundary Perrysburg, OH 43551 (419) 874-0162, Ext. 650 Fax: (419) 874-8678 Telex: 6503040827 Fox

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#### **Research Assistant**

Software designed to teach students how to use a library effectively. Program divides the research process into a series of steps from initial stages of research to recording citations. 1MB min. memory. \$150. Upper Broadway Bodega, 203/647-8104.

#### Sands of Fire

World War II tank simulation that is designed to re-create the atmosphere of a small tank unit engaged in warfare in the North African desert. User can fight battles as either a British or American commander in any of six different theaters. 1MB min. memory. \$49.94. Electronic Arts, 415/571-7171, ext. 379.

#### SecureInit

Program that lets you set a password to start a hard

disk; enables you to lock application and System files, enables you to refresh System files. Also lets you hide System Folder, lock disk after use, verify all or selected applications, close all windows at start-up; lets you protect hard disks from being launched by invalid user name. Has automatic file purge, erases empty folders, ejects System disks, and protects configuration with a password. 512K min. memory. \$99.95; educational and site license discount available. Direct Software, 415/347-1590.

#### **Space Rogue**

Space-flight simulation game that takes place in a universe of three-dimensional outposts, mining stations, planets, asteroids, stars, and starships. Players get to execute loops, rolls, and spins, and experience the tug of gravity while moving past stars. 512KE min. memory. \$49.95. Origin, 603/644-3360.



StrataVision Surface Attribute Libraries

#### StrataVision Surface Attribute Libraries

A series of three surfaceattribute libraries that is designed for use with StrataVision three-dimensional rendering package. Predefined images are photo-realistic and come in decorative stone, military camouflage, and wood grain. Surface images are 32-bit color. 2MB min. memory. \$139 per library. Strata, 801/628-5218.



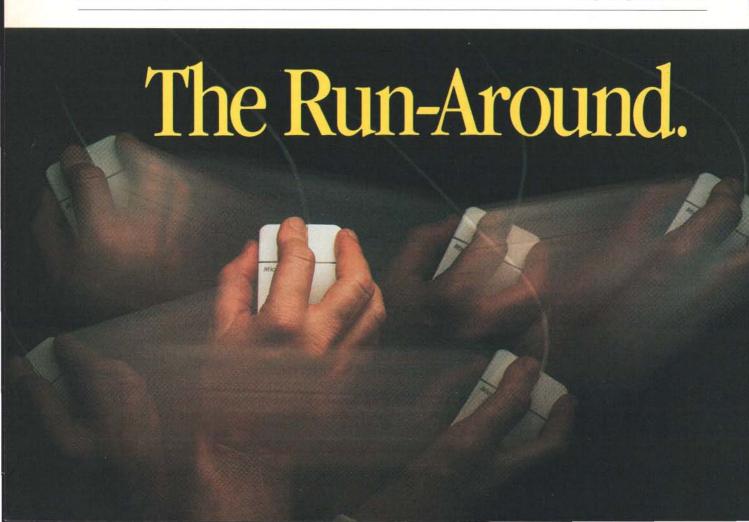
TaskMake:

#### **TaskMaker**

The goal in this graphic adventure game is to complete ten tasks assigned by TaskMaker to restore order and prosperity to a devastated kingdom. In the process user fights monsters, searches out trap doors and dark pits, discovers jewels, and explores secret passages. 1MB min. memory. \$49.95. Xor, 612/831-0444.

#### **Ticklers**

Game composed of 30 original limericks, each of which has been formed into a puzzle. Player's challenge is to put together informa-



tion gathered from clues in order to solve the puzzle and discover the limerick. Graphical menu. 512K min. memory. \$34.95. MBI Software, 213/479-6790.

#### ACCESSORIES

#### 12-Volt DC Power Adapter

Power adapter for the Mac Portable that charges internal battery from any 12-volt DC power source, such as an automobile or boat. \$69.95. Lind Electronic Design, 612/927-6303.



**External Battery Charger** 

#### **External Battery Charger**

Battery charger for the Mac Portable that will also charge any 12-volt DC power source or the spare battery of an automobile. \$99.95. Lind Electronic Design, 612/927-6303.



Macnifier

#### Macnifier

Magnifying screen with glare protection. Has adjustable magnification of up to 130 percent, making a 10-point font appear to be 14 points, for instance. \$129.95. Premtech, 404/662-1533, 800/445-5737.

#### BOOKS & VIDEOS

# The Complete Directory of Public Domain and Shareware Software for the Apple Macintosh

Directory with more than 10,000 different titles for Macintosh public domain software and shareware. Titles described in directory are available from Budgetbytes for \$5.99 per disk. \$2. Budgetbytes, 913/266-2200, 800/356-3551.

#### Macintosh Hypermedia

Reference guide that is dedicated to Hypermedia on the Macintosh. Includes history and underlying concepts of hypermedia, its uses and applications, and its social implications, including issues that involve privacy, copyright, private versus public publishing, and intellectual property. \$17.97.Scott Foresman Mac-

intosh Computer Books, 708/729-3000.

#### The Ventura Publisher Solutions Book: Recipes for Advanced Results

Step-by-step guide for intermediate and advanced Ventura Publisher users takes a cookbook approach by providing solutions and tips in recipe format. Covers Ventura Publisher 2.0 and Professional Extension. \$24.95. International Typeface Collection, 212/371-0699.

To have your product considered for inclusion in New Products, send an announcement with product name, description, minimum memory, peripherals required, pricing, company name, phone number (and two copies of software) to New Products Editor, Macworld, 501 Second St., San Francisco, CA 94107. We reserve the right to edit submissions.





Quit mousing around and get to the point with The UnMouse. It does everything a mouse can – only faster and in less space. To move the cursor, simply touch the glass. To make a selection, merely press.

Mice run off their pads. Hog your desk. And have to be found, oriented and dragged. But The UnMouse is always stationary. And always faster. With its Absolute mode, one million touch points map exactly to the screen. Just touch a point and instantly the cursor goes to the same location.

Plus The UnMouse has additional features a mouse can't touch. Its Power KeyPad provides up to 60 function keys and macros per application. And with its drawing stylus, it even serves as a small, yet powerful

graphics tablet. For more information and your nearest dealer:

CALL 1-800-UNMOUSE.

MicroTouch

Compatible with Mac SE and Mac II. MicroTouch and MicroTouch logo are registered trademarks and The CitMouse and Power Keypad are trademarks of MicroTouch Systems Inc.

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# The less time you spend creating effects like these, the better.

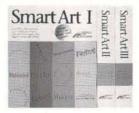
Now you can add new zip to any document — or try out special effects in a flash — with Smart Art™ Each volume in the Smart Art library contains fifteen effects, so your text can cast a long shadow or wrap around a circle in seconds. Smart Art effects save a lot of time because they're ready to use in vir-

tually any application. Yet it's easy to customize these pre-built libraries of graphic and type effects by changing the font, size, shading and much more.

How does it work? Smart Art is a desk accessory that cleverly uses the PostScript\* in your laser printer to create special text, 2D and 3D

effects on your Macintosh\* screen. Once you're satisfied with the effect you've made, paste it into your drawing, word processing or desktop publishing program and output it with any Adobe\* PostScript printer or other device. Of course, Smart Art works with any PostScript font, too.

The less money you spend creating effects like these, the better, too. That's why Smart Art's suggested retail price is only \$149.95 a volume. New volumes are also available, so if you don't see the effect you need, call Emerald City Software at 1-800-223-0417, in CA 415-324-8080.



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**Drop Shadow** 

BANDED







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# Quick Tips

BEST IMAGEWRITER QUALITY, KEYBOARD-CONNECTOR LIFE, QUITTING THE FINDER, AND MORE

BY LON POOLE

ow do you feel when you insert a floppy disk containing a week's work and the Mac responds with "This is not a Macintosh disk: Do you want to initialize it?" A little tight in the pit of your stomach? Disks do wear out and drives drift out of

alignment, as I explained last December. Russell K. Hobbie of Saint Paul, Minnesota, can sometimes get a marginal disk to work by reinserting it several times or by trying a different drive. He's also successfully fixed flaky floppies using Apple's Disk First Aid utility software. Disk First Aid will show its normally hidden activity if you press \$\mathscr{H}\$-S after selecting a disk to check or repair, reports F. Stephen Costa of Loudonville, New York.

To guard against premature floppy failure, keep disks and disk drives away from magnetic fields. That includes a telephone with a traditional bell ringer and the power supply (located on the left side) of the Mac Plus, the 512K, and the 128K.

#### **Coprocessor Confusion**

On the Mac II is handled by the 68881 coprocessor, wouldn't this make it faster than Macs having a 68030 central processing unit (CPU)? Could the 68882 replace the 68881 in a Mac II? Can the 68882 perform virtual-memory tasks?

Michael J. Sanders Address unknown

A The Motorola 68881 coprocessor handles complex math functions on the Mac II. The Motorola 68882 is a newer, faster math coprocessor and is used in the Mac IIx, IIcx, and IIci.

You can replace the 68881 in a Mac II with a 68882. Expect 25 to 40 percent improvement in tasks that involve lots of number processing, such as math calculations, statistics, and calculations of new views of complex graphics. An application designed to take advantage of the 68882's features can boost its numeric processing speed by as much as 100 percent. But otherwise, installing a 68882 has no direct benefit aside from speeding up floating-point numeric calculations.

A Mac II's 68020 CPU can use virtual memory only if you replace the standard memory-management coprocessor with a 68851 paged memory management unit (PMMU) coprocessor. You'll also need virtual-memory software, either Virtual 2.0 from Connectix (415/324-0727), or System 7.0—due out sometime this year—or A/UX from Apple. The Mac IIx, IIcx, and IIci don't need a 68851, since its functions are built into their 68030 CPUs.

The 68882 and 68851 chips are available from several sources, including Total Systems Integration (800/874-2288, 503/345-7395) and Tercom (206/527-1257, 800/544-9543 from 7 a.m. to 7 p.m., 800/669-7555 from 10 a.m. to 6 p.m.). Orvac Electronics (714/871-1020) has the 68851. Be sure to get 16MHz chips for a Mac II.

If you install a 68851 PMMU in your Mac II and the screen goes blank, the



chip socket on the main logic board is probably missing some pins. Take it to an Apple dealer for a free replacement logic board.

Warning: Chips have delicate pins and can sustain latent damage from static discharge during handling. Have a technician make the swap unless you know what you're doing.

#### Faster Faster, Best Best

I realize I can get a faster Faster quality on an ImageWriter II by pressing the Shift, Option, and Caps Lock keys while clicking OK in the Print dialog. The ImageWriter II then prints bidirectionally (as the print head moves left and right) instead of unidirectionally (only as the print head moves right). Bidirectional printing is faster but slightly lower quality than unidirectional printing.

In Best quality, the ImageWriter II normally prints bidirectionally. How can I make it print unidirectionally for absolutely the best Best quality?

F. Stephen Costa Loudonville, New York (continues) You can't make an ImageWriter print unidirectionally in Best quality. And the print quality would not be any better if you could. Ideally, the ImageWriter II would always print bidirectionally because that's faster than unidirectional printing. However, some ImageWriter IIs don't line up dots properly when printing bidirectionally in Faster quality. The ImageWriter driver software works around this glitch by printing unidirectionally in Faster Quality.

#### **Multiple Graphs and Data**

Is there an application that can save three sets of data and produce three charts in one file? I use a Macintosh SE.

Karen Melzer Rexdale, Ontario, Canada

Any spreadsheet can keep multiple sets of data in one file as long as the total amount of data doesn't exceed the maximum spreadsheet size. Wingz from Informix (913/492-3800) and Full Impact from Ashton-Tate (213/329-8000) both let you create multiple charts in one spreadsheet document.

When you use a single spreadsheet for more than one set of data, put each set in a separate work area. Arrange the work areas along an imaginary diagonal line running from the upper-left corner of the spreadsheet to the lower-right corner (see "Diagonal Construction"). That way if you need to insert or delete rows and columns in one set of data later, the action won't affect the other sets. If you lay out your sets of data side by side, changes to one set may adversely affect other sets.

#### **Auto-Scroll Substitute**

TIP: Panorama doesn't scroll automatically if you try to drag or resize an object past the boundary of a forms window in graphics mode. You can lessen the likelihood of bumping into the window boundaries by working in a reduced view. To reduce the view, select the magnifying glass tool, press the space bar, and click. All the tools work in reduced views. It's also possible to resize or place an object beyond the window boundaries by using the Dimension command (on the Edit menu).

To return the view to actual size, select the magnifying glass tool and click once while pressing the # key.

Paul Chance Huntington Beach, California

#### Quick Move

TIP: Before leaving one page to work on another in PageMaker, choose Fit in Window from the Page menu (shortcuts: #-W or, when working in actual size, Option-#-click). When you return to that page, you can quickly and precisely go to any part of it. To do that, press Option-# for actual size, or Shift-Option-# for 200 percent enlargement, while clicking on the area you

want to see. By comparison, scrolling at actual size or at a magnified view is much slower and less precise.

> Rick Archer Fairfield, Iowa

#### **Surface and Contour Plots**

**TIP:** Wingz has two problems related to surface and contour graphs.

First, Wingz uses a seemingly random set of colors that makes contour graphs and surface graphs not only ugly but more confusing than if they had no color. You typically want the color bands to vary smoothly from one color at the vertical axis (z axis) minimum to a different color at the maximum. Those of us not yet fortunate enough to own a color laser printer generally want a smooth variation of gray shades from black to white. "Shaded Surface" shows the difference.

Second, you cannot conveniently set the number of color bands on a contour graph. The color bands correspond to vertical-axis divisions, but the vertical axis does not appear on a contour graph, so you cannot change its number of divisions. To work around this problem manually, you must first plot your data as a surface graph. There you select the vertical axis, choose Scale Info from the Axes submenu of the Graph menu, and set the Manual Scale option and the number of divisions. You can then replot the surface graph as a contour graph with the correct number of color bands by choosing Contour from the Gallery submenu of the Graph menu.

The Wingz script in "Smooth Variations" solves both problems. It sets the vertical axis for 16 shades of gray, which produces good results when printed on a 300-dpi LaserWriter using LaserWriter driver 6.0. (For more gray levels, change the script to set *variable number* to a number higher than 16.) To use the script, simply select the contour or surface graph to be converted and run the script.

Bill White Livermore, California

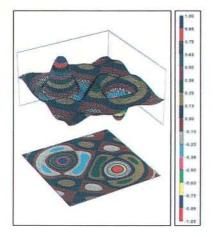
#### **ADB Mating Cycles**

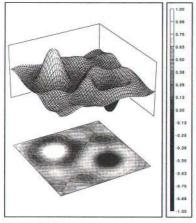
**TIP:** Mac SE and SE/30 owners who regularly transport their systems may soon face some expensive repair bills. Apparently the ADB connectors used *(continues)* 

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Diagonal Construction

By organizing different parts of a spreadsheet along an imaginary diagonal, you prevent changes in one part from inadvertently affecting other parts.

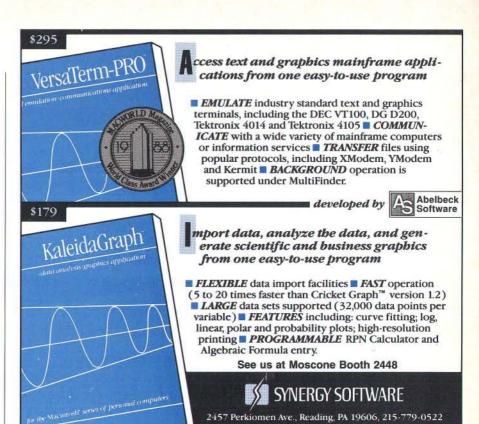




Shaded Surface
Standard Wingz colors in surface and contour graphs don't provide useful shading information (top). Applying the script in "Smooth Variations" to those graphs achieves smooth, intuitive shading (bottom).

in the keyboard and the Mac may wear out after only 500 mating cycles. If you disassemble and transport the Mac to and from work every day as I do (two mating cycles per day), expect your keyboard and Mac ADB connectors to last less than one year. If you frequently transport your Macintosh, I recommend leaving the keyboard and mouse cables attached.

If the keyboard or mouse starts operating only intermittently, press the various connectors to try to determine which one is bad. Connectors are fairly easy to replace (some soldering is required). This route is far less costly than replacing the keyboard or main logic board (your dealer's likely recommendations). The connector is AMP part number 749264-1 or 7491811 (call 800/522-6752 for the name of an AMP distributor). Do not use other



Circle 286 on reader service card



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Copy II for the Macintosh is a collection of three utility programs and a new desk accessory, Locate. Copy II combines powerful utilities which enable you to: maintain and repair your floppy and hard disks, create archival backups and allow you to install applications directly onto your hard disk.

Here is what the experts say: "It's a wellrounded collection of useful disk utilities that no Macintosh user should be without." John Gillett Macworld 5/89

#### and

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Jake Paden MacUser 3/89

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Locate is a fast information finder in a desk accessory. You can search for full or partial file names, up to three key words, or both. Once found, Locate displays the information and under Multifinder will launch the application.

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A MacWarehouse Memory Expansion Kit will dramatically increase the power of your Mac. And our fast, reliable, overnight service will have your Kit in your hands tomorrow!

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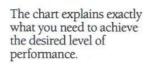
#### **PLUG IN INSTALLATION**

Adding memory doesn't require technicians in lab coats. You don't even need a soldering iron. Just open your Mac, slide out the main circuit board, and plug in your memory card. Complete installation instructions are included with each memory kit.



### WHAT DO I NEED?

Our helpful sales and technical staff is standing by to answer any questions and take the mystery out of memory upgrades. Memory cards come with one megabyte on each card and are usually sold in pairs — (2@\$89each).



To upgrade a . 4-socket Mac Plus or SE to this amount of memory	Do this: (install in multiples of two only)
2 MB	Remove all four existing 256K SIMMs, install two 1M SIMMs, leave two sockets for future expansion.
21/2 MB	Remove only two 256K SIMMs, install two 1M SIMMs.
4 MB	Replace all four 256K SIMMs with four 1M SIMMs.
To upgrade an 8-socket Mac II, IIx, IIcx, or SE30 to this amount of memory	Do this: (install in multiples of four only)
4 MB	Remove all four existing 256K SIMMs, install four 1M SIMMs, leave remaining sockets for future expansion.
5 MB	Keep existing 256K SIMMs, install four 1M SIMMs in remaining sockets.
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To open your Mac Plus or SE, you'll need a specially designed tool — it's available from us as part of a handy tool kit for just \$15.

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\*Prices can vary a lot, based on quality, speed and demand. At press time

our price for 1MB, 120 ns Samsung kits is \$89 Please call for the very latest prices and availability. Our sales staff will tell you what you need and help make your choice an easy one.

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	SALE PRICE	YOU	SALE PRICE	YOU	SALE PRICE	YOU	SALE PRICE	YOU	SALE PRICE	YOU	SALE PRICE	YOU
<b>Cutting Edge</b>	359	\$80	439	\$60	499	\$50	599	\$30	659	\$80	819	\$80
CMS, MacStack	459	\$70	499	\$46	599	\$26	649	\$50	769	\$30	839	\$36
Dolphin, Integra	429	\$70	479	\$116	549	\$170	615	\$163	695	\$300	879	\$260
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*Quantum Internal	-	_	-		499	\$26	-		829	\$40	-	-

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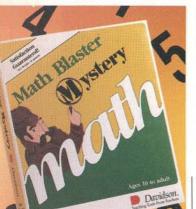
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Twenty-four hours a day,
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(See details below)



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	Toner Cartridges LaserWriter 111	,
	Avery Labels (full line available)	
	Color Coded 3.5 Diskette4	ŀ.
	Laser 3.5 Diskettes29	Ì.
	Laser File Folders6	
	Laser Transparencies22	
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	HardTop Keyboard Covers	ś
	HardTop ImageWriter Covers	
	Keyboard Flip6	
	Dust Covers - Grey Nylon Ripstop	r
	ImageWriter or LaserWriter12	5
	Mac Plus and keyboard	ï
	Mac SE & extd. or reg. keyboard 11	
	Mac II and outd brokened	
	Mac II and extd. keyboard	÷
	Utility Pac11	
	Computer Friends, Inc.	
	MacInker (IW & IW II)41	
	Curtis	3
	Computer Tool Kit (52 pc.)49	3,
	Curtis Clip6	j.
	Disk Holder (holds 40)	Э.
	Jewel Surge SuppressorsCal	I,
	Ergotron	
	MacTilt-SE68	3
	MacTilt II-RGB75	j,
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PowerBacker 1200 UPS Line 94	
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One of the most powerful Paint DAs for
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Mac Plus/SE Case (black)	
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White Knight 11.0 (FreeSoft)

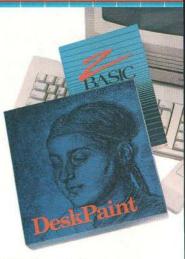
White Knight is Scott Watson's successor to the legendary Red Ryder telecommunications program. It's more than just a new version - the added new features list alone is more than 20 pages long! The 270+ pg. manual has plenty of step by step tips to help beginners communicate like the pros in no time. White Knight comes bundled with Okyto, a revolutionary Mac-to-Mac file transfer program. A free subscription to the GEnie network is also provided. (communications) \$89.

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Smart Alarms (9 - 16 users) Preferred Publishers	
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Alphabet Blocks	an.
Talking Tiles	7
Bootware Software	- 1 -
ResumeWriter Pro	58.
Davidson	
Math Blaster Mystery2	26.
Math Blaster Mystery	26.
First Byte	
The Dinosaur Discovery Kit	27.
The Puzzle Storybook	27.
The Rhyming Notebook	27.
Help Software Inc	
Desktop Help for Excel	50.
Learning Company	
Math Rabbit	31.
Reader Rabbit	31.
MicroTech	10
Elementary Signer	49.
Finger Speller	29.
Nordic Software (full line available)	20
MacKids Turbo Math Facts	20.
MacKids Preschool Pack	30.
Penton Overseas	30.
VocabuLearn French, Spanish, Germa	an
Italianea.	30
VocabuLearn Japanese	
The Software Toolworks	
Mavis Beacon Teaches Typing	32
Visionary Software	
Synchronicity	39
Voice & Video Instruction Videos	-00.1
HyperCard or Pagemaker 3.0 ea.	35
Word 4.0 Video Tape	35



Back anX

Aldus	
Persuasion 2.0	220
	505.
Antic Software	- 10
FlexForm Bus.Temp Vol 1 or 2	ea. 49.
Ashton-Tate	
Full Impact	249.
Claris	
MacProject II	369.
SmartForm Designer w/Assistant.	295.
Cognition Technology	
MacSMARTS PRO	249.
Cricket (Computer Associates)	
Cricket Graph 1.3	115
Cricket Presents	285
HyperPress Publishing	200.
Intelligent Developer	219
Informix	
WingZ 1.1	2/10
Microsoft	240.
Excel 2.2 or PowerPoint 2.1	2/0
The Microsoft Office	
Works 2.0	185.
Portfolio Systems	
Dynodex-Instant Address Book	89.
Power Up	522
Address Book Plus	53.
Address Book Plus w/Binder	
Calendar Creator	
FastForms!	
Letter Writer Plus	53.



GOfer (Microlytics)

The ultimate text finder. A powerful software utility that searches, finds and re-trieves text. Searches through countless files on your hard disk drive or floppy disks to find the text you need. A phrase, a fact, a note, a date. If you need it, GOfer finds it in seconds. You can automatically import the section of text into the document you're currently working in. You save hours searching through files. GOfer operates as a Macintosh desk accessory. (utility) \$45.

Preferred Publishers Direct Mail	54.
ProPlus Wall Street Investor Satori	449.
Bulk Mailer 3.2.3 Softstream International	78.
Endeavour Planner	95.
More II 2.01	249.
Symmetry KeyPlan Synex	249.
MacEnvelope 4.1	79.
MacEnvelope Plus	40.
Vertical Solutions FastLabel	49.

Claris	
ClarisCAD	595
Generic Software	
Generic CADD Level 1	
Graphsoft	
MiniCad+2.0	519.

CAD/CAE

TravelModem (Prometheus)

The TravelModem from Prometheus combines all the features of their Data/Fax modems in a small card designed to fit snugly in the modem slot of your Mac Port-able. Send faxes, collect your electronic mail or dial into the office net-work from any remote location. TravelModem is the ideal traveling companion for the Mac

user on the go! Includes a free copy of MACKNOWLEDGE and a customized version of BackFAX. (modems) \$ 205.

Innovative Data Design MacDraft	175.
I.S.I. Precision Strata	
StrataVision 3D	

#### COMMUNICATIONS & NETWORKING

O HET WORTHING	
CE Software In/Out (1 to 5 Users)	8.9
CompuServe Navigator 3.0	4.
MacNet4	7.
MacLink Plus w/Cable 4.1	
FastNet SCSI	5
Dow Jones News/Retrieval Membership24	
Farallon         9           Timbuktu 3.0         9           Timbuktu Remote 1.0.1         12           TrafficWatch         12           PhoneNET PLUS         33           PhoneNET Repeater         31           PhoneNET Star Controller         83           FreeSoft	55399
White Knight 11.089	9
Smartcom II 3.18	5
Infosphere Liaison	5
InSignia Solutions Soft PC (Mac II)24	5

MetaComet	
AccuWeather Forecaster	58
Millians and California	
Carbon Copy Mac	119.
Proglav	
Mac Starter Kit	27.
Prometheus	ii rasaran
Acknowledge	289.
MAcKNOWLEDGE	149.
Shiva	000
NetBridge	339.
NetSerial X232 Software Ventures	
Microphone II v.3.0	210
TOPS	219.
NetPrint	110
FlashBox	122
FlashCard	155
Repeater	
Teleconnectors	29
TOPS 2.1A	159.
TOPS 3.0 Network Bundle	
TOPS DOS Network Bundle	165.
Traveling Software	6202 6202
Lap Link	81.
Lap-Link III Connectivity Pac	114.
Lap-Link III Network Pac	189.
DATABACE COETY	UADE
DATABASE SOFTV	VARE
Acius	
4th Dimension 2.0	469
AEC Management Systems	
AEC Information Manager	400

AEC Information Manager .......

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Blyth

Omnis 5

Fox Software

Microsoft File 2.0.

FoxBASE+/Mac ......

Claris FileMaker II

All orders add \$3.00 per order. We ship Airborne Express overnight unless UPS Ground delivers overnight. (Some rural areas require an extra day.) Orders placed by 12:00 Midnight (EST) (weekdays) for "in stock" items ship same day (barring system failure, etc.) for overnight delivery.

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MWDØ

#### Liaison

Liaison is the Eddy award winning software for connecting AppleTalk networks locally or remotely. Dialinto AppleShare, MacServe or TOPS and access your E-mail anywhere, anytime. Offers exceptional flexibility, performance and network security. (networking) \$175.



#### HandOff

HandOff lets you open any document from the finder, even if its application is missing. You can specify a compatible substitute based on the document's creator or file-name extension, even across networks. Jean-Louis Gassee calls it "a nice, unobtrusive and very much needed extension to my Macintosh". (utility) \$32.



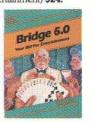
#### BASF 3.5" High Density Micro Diskettes

High 1.44 meg. capacity diskettes with no capacity for error. Every bit, every byte, on every track of each BASF 3.5" Micro Diskette is certified 100% errorfree, manufacturer warranted for life. Made in the U.S.A. (blank media) \$24. Double Density (Box of 10) also available. \$14.



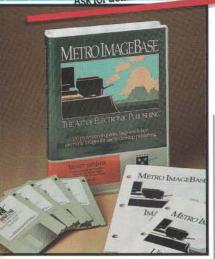
#### Bridge 6.0

Bridge 6.0 is a comprehensive contract or duplicate bridge -playing program which allows you and your computer partner to bid against two computer opponents and play out the hand. Ideal way for the novice to improve his or her game, and advanced player to get into a game without having to round up three additional players. (entertainment) \$24.



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# OVERNIGHT DELIVERY



#### ENTEDTAINMENT

ENTERTAINMENT	
Access Software, Inc. World Class Leader Board2	7.
Artworx	
Bridge 6.0	4.
Daily Double Horse Racing1	9.
GrailQuest1 Broderbund	
Ancient Art of War At Sea2	7.
Shufflepuck Cafe2	4.
Where in the World is Carmen	7.
Moriarity's Revenge3	6.
Rulleeve	
Ferrari Grand Prix or P51 ea 3	2.
Fokker Tri-plane2	4.
Centron Software, Inc.	
BlackJack or CrapsMasterea 2	7.
CasinoMaster (5 pack) 4	9.
Discovery Software	
Arkanoid2	6.
Electronic Arts	
Chuck Yeager Adv. Flight Trainer 3	2.
Miles Computing	
Fool's Errand	
Puzzle Gallery2	1.
Mindscape	
Balance of Power, Deja Vuea. 2	9.
Hostage	9.
Nemesis	9.
Go Master4	n
Joseki Tutor	
Softstream	U.
22nd Street Whist Tutor3	2
MacDummy 2	2
Spectrum Holo Ryte	۷.
MacRummy 3 Spectrum HoloByte Falcon 2.0 3	1
Tetris color version	5
Springboard	2.
Hidden Agenda2	2
Studio Zoro	
Orbital Mech25	9
The Software Toolworks	
	2
ChessMaster 2100	9.
Life & Death	2
Life & Death	2.

#### Metro ImageBase Electronic Art

(Metro ImageBase)
High quality 300 dpi electronic art from one of the world's leading publishers of ready to use art. Enhance brochures, menus, reports, newsletters and presenta-tions. One large image per file - 100 per package. Packages available: Newletter Maker, Business Graphics, Computers & Technology, ReportMaker, Borders & Boxes and 9 others. (graphics) \$76. ea.

XOR/PCAI	
Lunar Rescue or MacGolf 2.0	34.
MacGolf Classic	
Road Racer	39.
NFL Challenge	54.
entrett ander til en state i sægen stil forstatten betyden en byten blede blede blede blede blede blede blede b	

#### **FONTS**

Adobe	
Adobe Type Manager	56.
ATM Plus Pack	109.
Fonts (full line avail.)	Call
Forms and Schedules	279
Newsletters	
Presentations	
Textures, Fills, and Patterns	129.
Altsys	522
Fontastic Plus 2.02	
Metamorphosis	Call.
The Art Importer 2.0	89.
Emerald City Software	
TypeAlign	60
Letraset	
LetraStudio	275
LetraFonts (various)	ea. 69.
Tactic Software	
ArtFonts Vol.I, 2 or 3	ea. 55.
Orange Micro	
Alphabits	69.

On Location (ON Technology)

There's no more need to be a super sleuth in order to find and view elusive files - with On Location it's elementary! Find a file by typing words it contains or any part of its name. Then instantly view the file with its original fonts and word-processing com-mands. Move copy, rename or delete files and more! (utility) \$75.

#### GRAPHICS & DESIGN

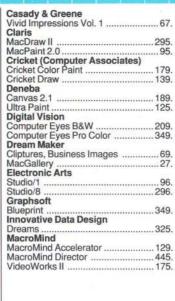
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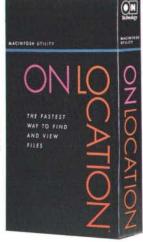
Images w/Impact
Graphics & Symbols 1 52.
Business 1
Accents & Borders 165.
Adobe
Illustrator 88 1.9.3279.
Photoshop539.
Streamline
Type Set 159.
Type Set 259.
Aldus
Freehand 2.0
Aporture Technology
Aperture Visual Information Mgr 729.
Broderbund
Drawing Table75.
TypeStyler119.
MacEnvelona 4.1

MacEnvelope 4.1 and MacEnvelope Plus (Synex) Envelope and Label printing in one pack-

age! MacEnvelope 4.1 combines all of the features of envelope and label printing in one easy-touse package. Import up to 1600 addresses per file. Unique Postal Bar Coding speeds delivery and saves money on postage (for bulk mailers). Over fifty prefor-matted ready-to use label and en-velope styles. Create/save layouts, print graphics, messages, fonts and color. \$79.

MacEnvelope Plus saves up to 100,000 addresses per file. Provides list management features such as comments, flags, multilevel sorting and print range. (business) \$149.





Omnis 5 (Blyth)

Omnis 5 utilizes the graphical interface, enhanced memory, storage and color ca-pabilities for both the Macintosh and IBM PS/2 hardware. It is designed to produce data files that can be shared between the Macintosh and IBM PC. Multi-user capabilities give simultaneous data access from both platforms. CL/1 and SQL connectivity allows Omnis 5 to access data from the VAX or IBM mainframe. Hyper-Card access is fully supported by Omnis
5. Included is Omnis 5 Express which allows the beginner to outline require-ments of an application and build their



Utility Pac Give Your Mouse a House! Save Give Your Mouse a House! save valuable desktop space. Store your Mouse, Mouse Pad and Diskettes conveniently on the side of any monitor. Platinum color. (accessories) \$11.

HardTops

You'll flip your lid over these durable covers! Protect keyboards from unexpected spills and falling objects with impact-resistant ABS plastic. By Basic Needs. Platinum color. (accessories) Starting at \$15.



#### Address Book Plus

The most complete, ready-touse solution for managing names, addresses, phone num-bers, and other vital informa-The program makes it tion. The program makes it easy to print top quality address book pages, phone lists, mailing labels, rotary-file cards, and envelopes. Also includes a separate Desk Accessory for searching and dialing. (business) \$53. With leather binder \$99.



#### Kraft Premium III Joystick

The button placement ensures fast action and comfortable use. Precision gimbals and dual-axis fine-tuners, give complete control over its operation. Con-nects to the ADB port of the Mac SEor MacII (input/output) \$49.





# acWAREHOUSE 1-80



Mac 101 Keyboards (DataDesk International)

Features 101 keys including a numeric keypad, a separate T-shaped cursor keypad, Cancel Key, Option and Command keys at both ends, definable function keys, plus scrolling, page control, and zooming keys. Manufacturer's two year warranty. (input/output) \$139. International Versions also available.

Mindscape

Paracomp ModelShop .

Strata

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StrataVISION 3d ....

Metro ImageBase (Full Line Available) Art Deco or ReportMaker ......ea. 76. Newsletter Maker or Business .....ea. 76.

Silicon Beach
Digital Darkroom ..... Super 3D 2.0 ......315

SuperPaint 2.0 ...... 125.

Strategic Mapping, Inc. (Select Micro) Map Maker 4.0 ......245.



See eye to eye with your Mac and watch productivity soar! Raise your Mac to eye level using MacTilf's 4 inch pedestal. Then tilf it up to 30 degrees and rotate it a full 360 degrees to make glare, eye, neck and back strain disappear like magic. (accessories) \$68.



#### Endeavour Planner

Endeavour Planner puts you in charge of complicated projects. Its easy to use GANTT chart display lets you point, click and drag on any item. Each project can have its own calendar. You can adjust schedules midstream when conditions change, or lock in fixed deadlines. (business)



#### LapLink Mac III

Share Mac Brain Power! - Transfer/translate files easily. \$81. LapLink Connectivity Pac-Includes cable/software for Mac-to-Mac/PC-to-Mac link-up. (2 Users) \$114.

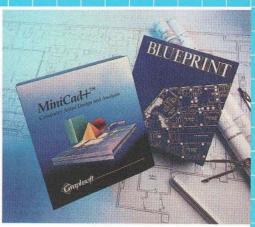
LapLink Network Pac-Link up to five Macs on an AppleTalk network. Both include hard disk password security, modem connections, split screen & more. (5 Users) \$189.

(communications)

MiniCad+ 2.0 (Graphsoft)
This year MiniCad+ is the people's choice, winning both the U.S. and Australian MacWorld World Class Awards for CAD. For the price of most 2D CAD packages, MiniCad+ provides 2D, 3D, a hotlinked spreadsheet and a programming language. The quality is unsurpassed. (cad/cae) \$519 passed. (cad/cae) \$519

Blueprint

This new professional-level 2D CAD program has it all at an unbelievable price. Layers, fillets, DXF, constraint palette, high precision, auto-dimensioning, hatching, symbollibrary, encap-sulated postscript plus more.(graphics) \$349.



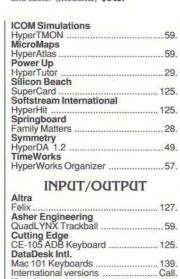
#### HYPERWARE

Bantam	
Complete HyperCard Handbook	22.
Beacon Technologies	
HyperBible International Version 1	75.
HyperBible King James Version 1 BrainPower	45.
ArchiText1 Bright Star Technology	99.
HyperAnimator 1.5.1	98.
interFACE2	229.
DataDesk International	
HyperDialer	29.

SmartOne 2400 Modem (Best Data Products) For beginners and expe-

rienced modem users. If you need a 2400 baud modern, the Smart One 2400 Modem provides an economical alternative. For less than the cost of some 1200 bps units, you get a Hayes compatible modem with and auto answer/ originate, 300, 1200 and 2400 baud operation, pass-through phone jack, speaker with programmable

volume, and a manufacturer's two-year warranty. All user options are stored in non-volatile memory. Includes software and cable. (moderns) \$145.



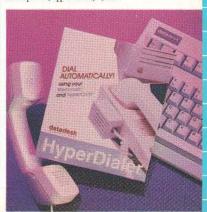
Coala	
MacVision 2.0	219.
Craft	
ADB Joystick Premium III (SE&II)	49.
QuickStick	39.
rackball	79.
Curta	
S/ADB Tablet 8 1/2 x 11	. 255.
Micro Touch	
The UnMouse	. 189.
Mobius	
Cordless Mouse	99.
Mouse Systems	
A+ Mouse (SE/II)	79.
\+ Mouse (512/Plus)	59.
Practical Solutions	
he Cordless Mouse	99.
Nouse Master	57.
Summagraphics	
Bit Pad Plus	.319.

#### LANGUAGES

Digitalk, Inc.	
Smalltalk/V MAC	125.
Microsoft.	
QuickBasic	65.
Shana Corporation	
nside Out	369.
SmethersBarnes	
omethersBarnes Prototyper	189.
Symantec	
THINK'S C 4.0	165.
THINK'S Lightspeed Pascal	105.
Zedcor	
ZBasic 5.0	89.

HyperDialer (DataDesk International)

nyperulaier (JataDesk International)
Now you can connect your Macintosh to
your existing business or home telephone
for automatic dialing with Apple's HyperCard. DataDesk's HyperDialer is designed
specifically for HyperCard's touch-tone dialing capabilities and works with-line business phones without requiring a mo-dem or dedicated phone line for automatic dialing. Automatically dials HyperCard, SideKick, Focal Point, C.A.T., SuperCard and QuickDex phone numbers. It con-nects to Mac's speaker port - not a precious serial port. (hyperware) \$29.





SuperMac PixelPaint 2.0. PixelPaint Professional ......389. **Tactic Software** Zedcor Deskpaint 2.0 ...

### HARDWARE &

PERIPHERALS	
Cutting Edge Two Page 19" Monochrome Monitor 959. DEST	
Dest PC Scan Plus SPECIAL 699. General Computing Company	
WriteMove Ink Jet Printer 575.	
Color Monitor 14"535. Microtek	
Microtek MSF-300GS Scanner 1589. Mobius	
Multiscreen Video Card w/ Princeton 15" monitor	
Crystal Print Publisher	
Seikosha Printer (dot-matrix) 235. Sharp	
The Wizard229. ThunderWare	
LightningScan	

# OVERNIGHT DELIVERY

(See details bel

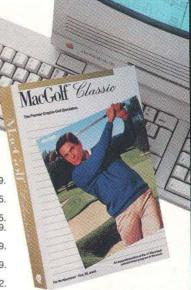
UltraPaint (Deneba Sofftware)
Michelangelo would turn Veronese green
with envyl Combines B&W/color painting, gray scale image processing and object-oriented drawing. Supports 256 colors, a multi-color airbrush, editable mask & lasso, a water droplet tool and more. It's Open Architecture design makes adding features easy. (graphics) \$125.

Canvas 2.1 Unleash your creativity! Version 2.1, faster and more versatile than before, offers an unlimited number of object lay-ers and full 16.7 million color support (256 colors per palette). Also offers enhanced Bezier curves, 100,000 word spell checker, improved alignment man-ager, a four-color process separations utility, and more. Directly import MacDraw II and export EPS formatted files. (graphics) \$189.

Supra Supra Modem 2400 ...... 129. US Robotics Courier 9600 Modem .....

MacGolf Classic (XOR Corp.) You won't be in the rough when you play MacGolf. This pre-mium edition of MacGolf features vivid full-screen color graphics with unsurpassed screen image detail. Con-tains the original 2 MacGolf courses and 4 additional MacCourses, for a total of 108 holes to play. New features include 5 enlargement options for closeup viewing, 9 practice greens, a driving range, installability on hard disks and much more. Works with Plus, SE, II and Ilcx. (enter.) \$53.

min min (minor), 4	
HIPSoftware	F0
Harmony Grid	59.
Intelligent Music	
OvalTune	95.
Passport Designs	
NoteWriter	325.
Passport MIDI Interface	89.
Primera Software	001
Different Drummer	59.
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Tactic Software	
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#### MEMORY UPGRADES/ **ACCELERATORS**

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MELLERI

Low Profile, 120ns High Quality Single In-Line Memory Modules for MacPlus, SE, II, IIx. New low price \$89. 2 yr. Warranty.

Dove (full line available) MaraThon 030 Accelerator MaraThon 030X MaraThon Racer ..... MacSnap 2S ..... MacSnap 4S 395 MacSnap 8S 818 MacSnap 524E 185 MacSnap 524S 239 MacSnap 548S

#### MODEMS/FAX

Abaton InterFax12/48	265
InterFax 24/96	
Best Data Products	
SmartOne 2400/1200	145.
Hayes	
Smartmodem 1200	295.
Smartmodem 2400	429.
Smartmodem 9600 (V series)	759.
Prometheus	
ProModem 2400 SE Int	209.
ProModem 2400M	199.
Travel Modem	205.



#### MUSIC AND SOUND

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HyperBible (Beacon Technology)
Old and New Testament Bible quotations

are easily accessed and brought to life with this amazing Bible study system. Use HyperBible's extensive historical data to ryperbible's extensive instolled data to trace the development of people and places described. 15MB hard disk space required. Includes HyperCard 1.2.2. (hyperware) New Int'I. Version \$175. King James Version \$145.

Gems of the Word

These Little Gerns are Priceless! Put your day into perspective with up to 2,000 inspirational Bible verses. Covers over 150 topics. Gern of the Day program offers a new verse each day. 800k. (educational/personal) \$25.

#### PixelPaint Professional 2.0 (SuperMac Technology)

PixelPaint Professional's photo-realistic paint capabilities let your imagination tinker with reality. Don't settle for manipulating images...create them with PixelPaint Professional! Offers an array of advanced paint tools for dazzling special effects. Choose from full transparency control, dynamic masking, image merging and a sophisticated air-brush tool. Use 8-to-32 bit color while selecting from a spectrum of custom

palettes and color pickers including 4-color process, RGB, and PANTONE. (graphics) \$389.

#### SECURITY & VIRUS PROTECTION

ASD Software, Inc.	
FileGuard	125
FileGuard Extend (office 5-pak)	309
TWINS	109
Fifth Generation	
Disk Lock	107
Kent Marsh	
MacSafe II	107
NightWatch	86
QuickLock	56
Mainstay	
AntiToxin	59
Microcom	
Virex 2.2	52
Symantec Corporation	
S. A. M.	69
OTT. WILLIAM	

#### SPELLING/DICTIONARY THESAURUS CHECKERS

TITLOTTATE OF THE CITATION	
Deneba Software	
BigThesaurus59	Э.
Spelling Coach Pro 3.1125	5.
Electronic Arts	
Thunder II4	Э.
Lexpertise	
MacProof 3.2.111	5.
Microlytics	
Electronic Word Finder	9.
Electronic Word Finder	4.
Sensible Software	
BookEnds 5	3.
Sensible Grammar5	

#### STATISTICAL ANALYSIS

Abacus Concepts StatView II	285
StatView SE+Graphics	
BrainPower	
StatView 512+ (requires 512k)	. 149.
D2 Software	
MacSpin 2.0	. 189.
Odesta Data Desk 3.0	240
Paracomp	. 549.
Milo	. 159.
Select Micro Systems, Inc.	
Exstatix	.219.
Wolfram Research	name of
Mathematica (SE)	450.

#### UTILITIES

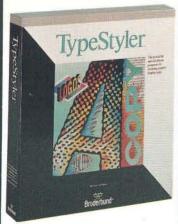
Abbott Systems	
CanOpener 1.1	65.
Affinity	
Tempo II	75.
Aladdin Systems Inc.	
Programmer's Assistants	75
Shortcut	46

WingZ 1.1 (Informix Software)

With WingZ, the largest, fastest and most versatile spreadsheet for any Macintoshyou can combine numbers, words and graphs on a single page. Ver. 1.1 of WingZ has completely new documentation including a 525-page HyperScript volume, new features, enhanced 3-D graphs, expanded capabilities in WingZ HyperScript development language and much more. (business) \$249.



ou can now contact MacWAREHOUSE or place orders with us in Electronic Mall on CompuServe. The MacWAREHOUSE GO code O MW. As always, you'll get fast, dependable overnight service and you can leave messages for Kerry or any of our support staff.



TypeStyler (Broderbund)
Take an ordinary message - then bend it, shape it, anyway you want it! With TypeStyler you'll create dramatic graphics without expensive typesetting. Type it then Style it using an array of unique paint features. Feel free to import and export PICT, Paint and EPS file formats, export Adobe Illustrator outlines and more. TypeStyler comes with 10 AGFA Compugraphic typefaces and works with thousands of fonts including Type I from Adobe. Next time say it with style... Say It With TypeStyler! (graphics) \$119.

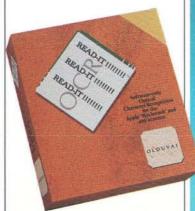
ALSoft	
DiskExpress IICo	all
Font/DA Juggler	40
MultiDisk	10.
Moster leveler	19.
Master Juggler	04.
Berkeley System Design, Inc. Stepping Out II	
Stepping Out II	50.
CE Software	eroum.
DiskTop 4.0	54.
QuicKeys 1.2	64.
Caere	
OmniPage54	49.
Central Point Software	
Copy II Mac	24.
Mac Tools	45.
Custom Applications	
Freedom of Press 2.1a	65.
Dantz Development Retrospect	
Retrospect 15	52
Davna Communications	
DOS Mountar	55
Emerald City Software	50.
Lasertalk 1.014	10
Fifth Generation	10.
FastBack II10	77
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Suitcase II	14.
CO Tachnology	+4.
GO Technology MacTree Plus	
ICOM Simulations	10.
	200
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POWERicons or POWERmenus ea 3	39.
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Capture 2.0	19.

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TurboOptimizer	.39.
Preferred Publishers	
Exposure	.52.
Software Innovations	
HandOff	.32.
SuperMac	
DiskFit 1.5 or SuperSpool 5.0	. 58.
Sentinel 2.2	.87.
SuperLaserSpool 2.0 (single user)	.87.
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Working Software	
QuickLetter	73

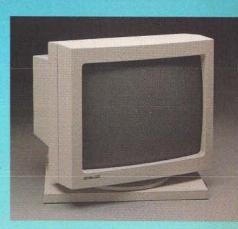
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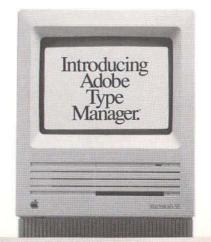
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connectors; some have a life rating of acts like

only 100 mating cycles.

I replaced the connectors in my Apple extended keyboard by simply removing the four screws on the bottom of the keyboard and then lifting off the top of the keyboard. The small printed circuit boards with the connectors mounted on them are then easily accessible.

Larry Junek Schertz, Texas

#### Quit the Finder

TIP: Having trouble using MultiFinder on a 1MB Mac, or just want to buy yourself a couple hundred K when using MultiFinder? It's easy—quit the Finder. The Finder doesn't have a Quit command, but using ResEdit you can designate an F-key (function key) that

acts like one. You use an F-key by pressing #-Shift and a number. For example, #-Shift-1 ejects a floppy disk.

Start by making a backup copy of the Finder (press Option while dragging the Finder icon from the System Folder to another folder or disk). Use ResEdit to open your copy of the Finder. Choose New from ResEdit's File menu. In the dialog box that appears, type in capital letters FKEY and click on OK. Again choose New from the File menu. In the window that opens, type A9F4. Next choose Get Info from ResEdit's File menu. In the dialog box that appears, change the number labeled ID to 0 or a number between 5 and 9. Quit ResEdit, answering Yes when it asks if you want to save changes to the Finder. Finally, open the System Folder, drag the

Finder from it to the desktop, and drag your modified copy of the Finder to the System Folder. (Your modified Finder must be named Finder.)

To use the F-key, you must first activate MultiFinder using the Finder's Set Startup command (located on the Special menu) and restart the Mac. Then Open any application or desk accessory, switch to the Finder, and press \mathbb{H}-Shift together with the 1-digit number you assigned as the ID in Res-Edit. Notice the disk and Trash icons disappear. Check the Apple menu—Finder is not open!

Peter Ford, George Weil, and Randy Zeitman Address unknown

You'll also need to quit the application you opened before quitting the Finder. Otherwise the regained memory can only be used to open an application that needs no more memory than the Finder. Normally the Finder uses 160K. You can increase that amount by changing the Application Memory Size option (using the Finder's Get Info command) and then restarting.

With no Finder, you'll need an alternate method of opening applications. On Cue from ICOM Simulations (312/520-4440) adds a customizable application menu to either end of the menu bar. DiskTop from CE Software (515/224-1995) is a DA with all the functionality of the Finder (and more) but with a different interface.

The latest version of ResEdit, 1.2 at this writing, is available with documentation from APDA (408/562-3910, 800/282-2732 in the U.S., 800/637-0029 in Canada.)—L.P.

We pay from \$25 to \$100 for tips published here. Send tips or questions (with your address and phone number) to *Quick Tips, Macworld,* 501 Second St., San Francisco, CA 94107. Send electronic mail to CompuServe (70370,702) or MCI Mail (addressed to 294-8078). All published submissions become the property of *Macworld*.

Lon Poole answers readers' questions and selects their tips for this monthly column. He has written many personal computer books, most recently the quick reference guide HyperTalk (Microsoft Press, 1988), and has just finished a new book of Mac tips (to be published this summer by Microsoft Press), Amazing Mac Facts.

(Define the)
(variables needed)

{for the script}

{"chartnum" holds} {the number that} {refers to the} {selected chart} DEFINE chartnum

{"min" is the}
{default minimum}
{value assigned}
{to the chart}
DEFINE min

{"max" is the}
{default maximum}
{value assigned}
{to the chart}
DEFINE max

{"iterator" is} {the loop counter} DEFINE iterator

{"colorvalue" is} {assigned to each} {RGB component} {to produce the} {smoothly varying} {grays} DEFINE colorvalue

{"number" is the} {number of Z axis} {divisions and} {corresponding} (gray scales—in) (this case 16) DEFINE number

number = 16

{turn repaint off} {so that the graph} {is not redrawn} {after each} {command} REPAINT OFF

{get the number} {of the selected} {chart} chartnum=NUMBER()

{select that} {charts Z axis} SELECT CHART chartnum AXIS 3

{get the present} {Z axis scaling} min=SCALEMINIMUM() max=SCALEMAXIMUM()

{set the Z axis} {scaling and} {number of major} {divisions} MANUAL SCALING FROM min TO max

number MAJOR AND 1 MINOR DIVISIONS {loop through each} {Z axis division,} {assigning the} {next gray value} {to that division} FOR iterator = 1 TO number

{calculate the} {RGB values} {needed for} {this gray} {level} colorvalue = iterator\*255 /number

{select that}
{Z axis}
{division}
SELECT CHART
chartnum
SERIES
iterator

{assign the} (proper RGB) {values} FILL FG RGB (colorvalue, colorvalue, colorvalue)

{end loop} END FOR

{now redraw the} {graph} REPAINT OBJECTS

#### Smooth Variations

This Wingz script smoothly shades a surface or contour graph. The script remaps the z axis to have 16 divisions, and makes each division a lighter shade of gray than the division below it.

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# THE PLANE'S NOT TOO SHABBY EITHER.

74

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# Getting Started with Memory

HOW MEMORY WORKS, AND HOW TO MAKE IT WORK BETTER FOR YOU

BY JIM HEID

n 1946 at a lecture at the Los Alamos National Laboratory, a mathematician named John von Neumann presented his vision of future computers: they would contain internal storage space for holding the results of calculations until the data

could be permanently stored on punched cards. This temporary work space, which he called *internal memory*, would also allow a computer to hold sequences of instructions, eliminating the need to rewire the machine to perform a different type of calculation. Yes, in that computer Stone Age, to run a different program, you got out your wire cutters.

Since those early days memory has evolved from room-size circuits that could store a sentence to fingernail-size chips that can store a book. And someone reading this 20 years from now will probably chuckle at my quaint descriptions of today's memory. But it's likely that memory will still serve the same basic role: storing the programs we use and the data we create. This month, I'll look at this role as it applies to the Mac, and I'll describe ways to use memory to improve the Mac's performance.

#### **Memory Minutiae**

There are many types of memory, but most fall into either of two broad categories: *ROM* and *RAM*. You can't venture into the Mac world without encountering these two acronyms, so it helps to understand the concepts behind them.

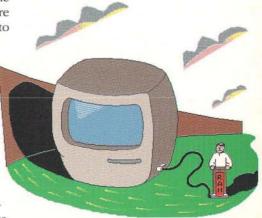
ROM stands for *read-only mem-ory*: the Mac can read the contents of a ROM chip, but it can't change them. A ROM chip's software is in there for good, frozen at the factory like the grooves on a phonograph album. The only real threat it faces is an electrical mishap such as a power surge or a spark of static electricity.

In the Mac, ROM chips store portions of the fundamental system software that enables the Mac to run. The Mac's ROM contains small software routines that applications call on to create pull-down menus, dialog boxes, and the other visual elements of the Mac's interface. (These routines are often collectively described as the Toolbox.) ROM also stores small diagnostic routines that swing into action when you switch the Mac on, testing its hardware for problems and then displaying the familiar where's-the-disk? icon.

If a ROM chip is like a phonograph album, a RAM chip is like a cassette tape or a disk—it's initially blank, and its contents can be changed over and over again. RAM stands for *random-access memory*. Because it can be written to as well as read from, it's sometimes called *read-write memory*.

RAM is versatile but vulnerable. Cassettes and disks store information using magnetic particles oriented in patterns that remain intact until another magnetic field comes along to change them. A RAM chip, on the other hand, uses millions of microscopic electronic switches that stay in place only as long as the chips have a steady, reliable supply of power. That's why programs have Save commands—and why it's a good idea to use them often.

Incidentally, RAM chips are often referred to as *DRAM* (pronounced *dee-RAM*) chips. *D* is for *dynamic* and reflects the chip's need for a periodic electronic nudging, or *refresh signal*, that allows it



to retain

its contents. The other major type of RAM chip, *static RAM*, doesn't require a refresh signal and therefore uses less power. That's one reason Apple used *(continues)* 

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HOW TO

static RAM in the Mac Portable. But static RAM chips are more expensive than their dynamic counterparts; as a result, most deskbound computers use DRAM chips.

The RAM chips used in deskbound Macs are connected in groups of eight on small plug-in circuit boards called Single Inline Memory Modules, or SIMMs. (The Mac Portable uses its own specialized memory boards, and in the discontinued 128K and 512K Macs, RAM chips are connected directly to the computer's main circuit board.) In their least-expensive configuration, all currently manufactured Macs include 1 megabyte (MB) of RAM. One megabyte was a vast expanse in John von Neumann's computing world, but as we'll see shortly, today it's barely enough.

"Coming to Terms with Memory" defines the most common memory-related terms. For details on choosing and installing specific upgrades, see "Is Your Mac Obsolete?" (February 1990).

#### **Cramped RAM**

The Mac's RAM and ROM chips work together—ROM supplies the carved-in-stone software that helps the Mac run, and RAM provides the storage space to hold, well, everything else. You might think the Mac's RAM holds only applications and their documents. Not so. RAM is like a shared closet—it's crammed with odds and ends that reduce the amount of space left over for your stuff. These odds and ends include the following.

RAM-based system software Some of the Mac's system software isn't frozen in ROM but is instead loaded from disk during start-up. Apple omitted some of this RAM-based software from ROM in the interest of flexibility. (For example, if the Finder was in ROM, Apple couldn't release updated versions of it without requiring everyone to buy new ROM chips.)

Other RAM-based system routines bypass older ROM-based ones. Many ROM routines are designed to be replaced by newer ones, called *patches*, that load into RAM during start-up. A patch might fix a bug discovered in a ROM routine, or it might add new ROM-based features to an older Mac—for example, Apple's 32-bit QuickDraw software, which lets color Macs use

# COMING TO TERMS WITH MEMORY

Access Time The time required, in nanoseconds (billionths of a second; abbreviated ns) to successfully read to or write from a RAM chip. Some Macs require faster RAM chips than others; the llci needs 80ns RAM chips, while the Plus and SE can use slower chips. (Some static RAM chips provide access times as fast as 25ns.) You can use chips with a faster access time than your Mac needs, but they won't speed up processing; the computer's circuitry is designed for chips with a specific access time.

Bit Short for binary digit, the smallest unit of computer storage. A bit can represent one of two states: 1 (on) or 0 (off).

Byte The workhorse of information storage, equal to 8 bits. One byte can represent any of 256 values, since its 8 bits can be on or off in 256 different combinations. A byte can represent a single character; for example, storing the alphabet requires 26 bytes.

Density The capacity, in bits (not bytes), of an individual RAM or ROM chip. The most common densities are 256 kilobits and 1 megabit. By tying RAM chips together in groups of eight, a SIMM board can store 256 kilobytes or 1 megabyte. A 1MB Mac contains four 256K SIMMs; a 4MB Mac has four 1MB SIMMs.

Gigabyte 1024 megabytes; abbreviated as GB.

Kilobit 1024 bits; abbreviated as Kbit. The capacities of individual RAM chips are measured in Kbits.

Kilobyte 1024 bytes; abbreviated as K.

Megabit 1,048,576 bits; abbreviated as Mbit.

Megabyte 1024 kilobytes, or 1,048,576 bytes; abbreviated as MB.

the latest color video hardware (see *Macworld News*, August 1989). The IIci has 32-bit QuickDraw software in ROM, but other Mac IIs that don't have it need the patch. The price for this interface lift? About 80K of RAM.

- \*\* Start-up documents (INITs) These ubiquitous programs load during start-up and let you customize keyboard shortcuts, exchange electronic mail, and more (see "Start with Utilities," *Macworld*, October 1989, and "Getting Started with Utilities," February 1990). They're an effective way to customize and enhance the Mac, but they take their toll on free RAM.
- MultiFinder System software that lets you run multiple programs simultaneously. It requires 160K of RAM—enough to accommodate an array of INITs or to help feed a memory-hungry program.
- The RAM cache This Control Panel option can boost performance, but it uses RAM to do so.

The upshot of all this is that a 1MB Mac doesn't have 1MB of *free* mem-

ory; instead, it has only 600K to 700K—less if you use MultiFinder or memory-consuming INITs such as network or electronic-mail software. If yours is a 1MB Mac, you'll need to do some careful tweaking to get acceptable performance, and you should choose programs that use memory sparingly. For survival strategies for 1MB machines, see "More for Your Memory," in this issue.

#### Ramming Speed

By boosting the Mac's memory, you can take full advantage of MultiFinder's talents by running several programs at the same time and switching among them with a mouse click. You can also use extra memory to speed up the Mac's operation.

Extra memory can boost performance by reducing the need for the Mac to access both hard and floppy disks. When aprogram's code or data is stashed in memory instead of on disk, data transfers occur much faster than (continues)

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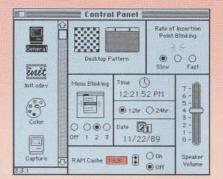


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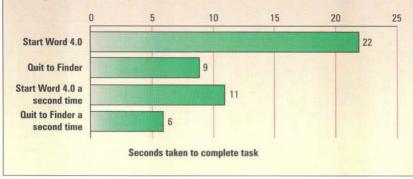
### GETTING STARTED

#### FAST CACHE

By activating the Control Panel's RAM cache option (top), you set aside memory (up to 25 percent of the total RAM) that the Mac uses to hold recently loaded pro-



gram code and data. If that code or data is needed again, the cache supplies it, eliminating a relatively slow disk access. The chart (bottom) shows how a 256K cache improves performance on a 1MB Mac SE without a hard disk. It takes less time to start Word 4.0 and quit to the Finder a second time because part of each is stored in the cache. (After activating the RAM cache or changing its size, you must restart the Mac for the change to take effect.)



the leisurely pace of a spinning disk and its mechanical read-write heads.

There are three techniques you can use to improve performance by reducing disk accesses:

- Give an application more memory under MultiFinder The Finder's Get Info window lets you finetune how large a chunk of memory MultiFinder gives a program. If you increase this amount, more of the application's program code will be able to reside in memory at once. Otherwise, the Mac will have to swap portions of the program into and out of memory as you work. Large, complex programs such as Microsoft Word, Excel, and Aldus PageMaker are especially appreciative of more memory. Use this rule of thumb: if the Mac frequently accesses the disk when you choose commands or click on icons, chances are the program you're running can benefit from extra memory.
- Activate the RAM cache The RAM cache stores the most recently

accessed portion of the disk in memory in case its program code or data is needed again. If it is, the Mac retrieves it from the cache instead of accessing the disk. The Control Panel lets you activate the RAM cache and specify its size. Generally, the larger the cache, the better the performance boost, until the cache equals about 25 percent of the Mac's RAM (see "Fast Cache").

 Use a RAM disk A RAM disk is a pseudo disk that you create in the Mac's memory using a RAM-disk utility (see "Electronic Disks"). Such a utility is often included with a memory upgrade. You can copy an application to a RAM disk and run it at lightning speed. If the RAM disk is large enough, you can stash the System Folder there too, and improve performance even more. Unless you have more than 2MB of RAM, however, chances are you won't be able to create a RAM disk large enough to hold the System Folder and a couple of applications. Incidentally, you should never store

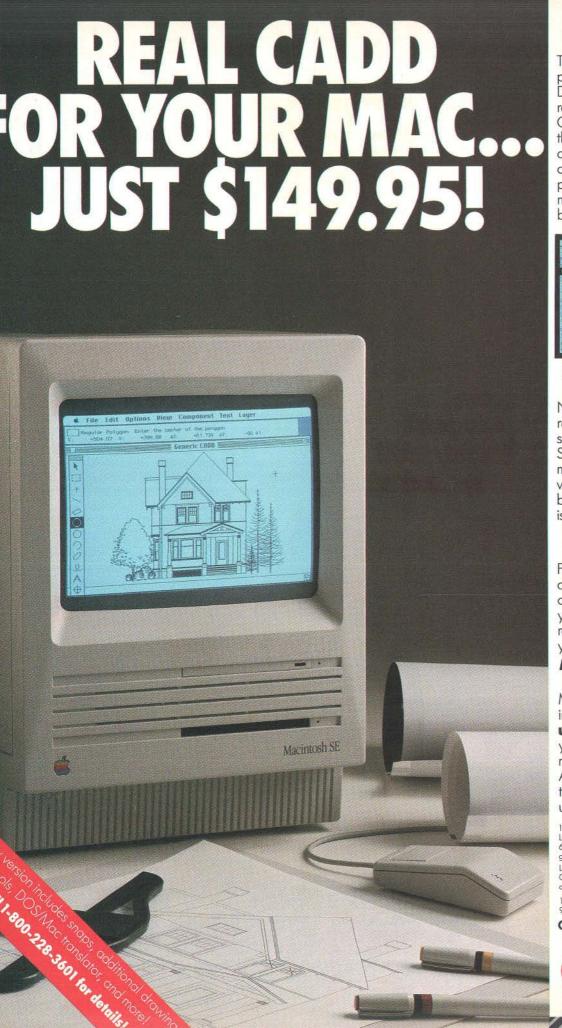
documents on a RAM disk; if the power goes off (or even fluctuates briefly) or if the Mac crashes, you'll learn the hard way just how pseudo a RAM disk is.

#### Cache Only

RAM caches and RAM disks sound similar; after all, both improve performance by replacing disk accesses with memory accesses. But beyond that the similarities end. A RAM cache is dynamic; its contents change as you use the Mac. A RAM disk contains only what you put in it. What's more, the effectiveness of each depends on how you use the Mac. If you generally run only one or two programs and you want maximum performance from them, try a RAM disk. If you routinely switch between two or more applications using MultiFinder or if you regularly repeat certain tasks, a RAM cache may be the better choice. But if your computing habits are haphazard rather than repetitive-if you never know which command or program you'll be using next—a RAM cache won't help much, since much of the program code it holds may not be needed again.

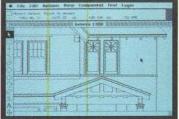
Some Macs can get the performance-boosting benefits of a RAM cache without donating some of the RAM that holds the programs. The IIci has a slot designed to accept an optional cache memory board, which holds a small amount of static RAM that can supply data several times faster than the machine's conventional dynamic RAM chips. Apple's cache memory board will provide 32K of cache memory; other manufacturers have boards in the works that will provide more. Apple claims its cache board will make the IIci about 20 percent faster.

Those of us who don't drive a IIci can still benefit from cache memory. Orchid Technology's MacSprint II is a 32K cache memory board for the Mac II that boosts performance by about 30 percent—not bad for a \$299 add-on. You'll also find cache memory on some accelerator boards—those brain transplants that replace the Mac's central processor chip with a faster one (see "Getting Started with Expansion Slots," *Macworld*, April 1989). For example, the Radius Accelerator 16 and *(continues)* 



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### GETTING STARTED HOW TO

# ELECTRONIC DISKS

A RAM-disk utility such as Roger Bates's RamDisk+ (top) lets you RamBisk\*

Concel Help... OK

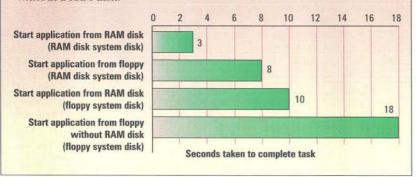
Specify size of RRM disk: 900

( between SSK and 7046K)
Rote: 599K used up RAM Cache, PlaceBug, etc.

Vour Name? System\*

Vour Name? Gabe Martin Ican

set aside an area of memory as an electronic disk drive that works at lightning speed. (Another popular shareware RAM-disk utility is George Nelson's RAMStart.) RamDisk+ lists the minimum and maximum practical RAM disk size for the Mac it's running on (in this case, an 8MB Mac II) and also tells you how much memory is being used by the RAM cache and any programmer's debugging aids such as MacsBug. The chart (bottom) compares a RAM disk's effect on performance when it holds just an application (in this case, WriteNow 2.0), just the System Folder, and both the System Folder and an application against performance without a RAM disk.



Accelerator 25 boards for the SE both-contain 32K of static cache memory.

#### **Virtual Virtues**

One of the most exciting recent developments in Macintosh memory has almost nothing to do with RAM. I'm referring to *virtual memory*, a software sleight of hand that can make a Mac act as though it had far more memory than it actually does.

Virtual memory is essentially a RAM disk in reverse: instead of treating part of RAM as a disk, it treats part of a hard disk as RAM. Set aside 8MB of hard-disk space for virtual memory, and you'll have the electronic equivalent of an 8MB Mac. Virtual-memory system software and the Mac's memory management hardware work behind the scenes to swap program code and data between the Mac's RAM and the hard disk. Because hard disk space costs less per megabyte than RAM, virtual memory is an economical way to banish those out-of-memory messages.

System 7.0, a major upgrade to the Mac's system software scheduled to debut this year, will add virtualmemory features to the SE/30, IIx, IIcx, and IIci. The 68030 processor in these Macs contains built-in memory-management hardware. To use virtual memory on a Macintosh II, you need to add an additional chip, the Motorola 68851 Paged Memory Management Unit, or PMMU.

If you can't wait for System 7.0, consider Connectix Corporation's Virtual software, an INIT that adds virtual-memory features to any Mac with memory-management hardware. (The Mac II version of Virtual includes the 68851 PMMU chip, which anyone with steady, static-free hands can install. Specialized versions of Virtual are available for Mac Pluses and SEs that contain 68020 or 68030 accelerator boards.) The latest version, Virtual 2.0, performs some fancy technical tricks that can give you the equivalent of 14MB of memory-even though current versions of the Macintosh's system software support only 8MB. And Virtual runs on 1MB Macs; System 7.0 will require 2MB.

But virtual memory isn't complete nourishment for a memory-starved Mac. For one thing, it's not as fast as real memory—remember, hard disks are mechanical beasts. A Mac with 8MB of real RAM will be faster than the same machine with 2MB of RAM and 6MB of virtual memory. (The exact difference in performance depends on the programs you run and on the speed of your hard disk.)

What's more, virtual memory works best when your Macintosh contains enough RAM to accommodate your largest programs. For example, if one of your programs needs 4MB, your Mac should have 4MB of RAM, even if all your other programs use less than 1MB. If you try to use virtual memory to shoehorn a huge program into a 1MB Macintosh, you'll be forced to endure frequent slowdowns due to thrashing, the nearly constant swapping of data between the Mac's memory and its hard disk.

And finally, virtual memory uses hard disk space that could otherwise hold documents or application files. If you have a 20MB hard disk, you may not be willing to donate a third of its capacity to virtual memory.

But then again, you may. If you use only one or two programs—but they're memory-hungry ones—trading disk space for fewer memory problems may be worthwhile. And the low cost of virtual memory can make its slower performance tolerable.

That's the thing about memory—deciding how much you need and how to use it effectively is a game of tradeoffs. You must set aside enough memory to accommodate system software and INITs, yet retain enough to run your applications—while your budget stares over your shoulder. The game isn't easy, especially if you're just getting started with the Mac.

But look at it this way: at least you don't have to use wire cutters to change programs.

Jim Heid is a Macworld contributing editor who each month focuses on a different aspect of Mac fundamentals. His latest book, coathored with Peter Norton, is Inside the Apple Macintosh, an advanced user's guide published by Brady Books.



#### Parts Schedule

#### **Cost Estimates**

#### **Materials List**

Qty	Description	23.45
	Surface Materials	14.50
36	5/8"Wall Board 5' X 10'	56.95
142	1/8"Tile - Mosaic	12.00
2689		78.95
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	Siding Alum (Sky BI)	05.00
12	Paneling (Oak)	67.45
		2000
	Wall Fixtures- Elec:	34.00
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1 10		45.00
N AND	bing Fixtures:	12.00
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# Insights on PageMaker 4.0

TIPS ON USING THE LATEST VERSION OF DESKTOP PUBLISHING'S FAVORED CHILD

BY OLAV MARTIN KVERN AND STEVEROTH

he newly released PageMaker 4.0 goes a

long way toward answering the criticisms leveled against the program by professional users, adding strong typographics and dozens of other features, while retaining the fluid interface that has

always been the program's hallmark. Here's a load of tips for using the new features, and some new workarounds to compensate for the features that still aren't there.

#### **Story Editor**

Text editing has always been a problem in PageMaker—originally because of bugs, but lately more because Page-Maker is a page-makeup program, not a word processor. PageMaker 4.0 addresses the problem with the Story Editor, which provides a new text view that's set up for more heavy-duty editing (see "Story Editor"). You can get to it a couple of ways:

- Triple-click on a text block
- Select a text block with the pointer tool or click an insertion point with the text tool, and press #-E

Some things (search-and-replace, checking spelling) you can do only in story view, some (changing column width and position) only in layout view, and some (general text editing and formatting) in both.

#### **Turning Pages**

The quickest way to get to the next page isn't clicking on the icon for the next page. Instead, press #-Tab. To

Adapted from *Real World PageMaker: Industrial-Strength Techniques for the Macintosh,* by Steve Roth and Olav Martin Kvern (Bantam/TTC, 1990).



go to the previous page, press #-Shift-Tab. If you press these keys several times in a row, you jump several pages without stopping to display each one. So even if you're moving forward ten pages, you may find it easier to hit #-Tab ten times (or five times with facing-page view).

To scroll through all the pages, hold down Shift and choose Go to Page, from the Page menu. PageMaker jumps to the first page of the document and starts displaying pages (or spreads) one after another. When it gets to the end it goes back to the first page and starts over. Click to stop at any time. You might first want to

change the page view to something like Fit in Window for all your pages (hold down Option and choose a page view). These tricks also work in Page-Maker 3.xx, though hardly anyone seems to know about them.

#### Selecting Tools with the Keyboard

Pressing #-space bar in PageMaker 4.0 selects the pointer tool, no matter what tool you're currently using. If your keyboard has function keys, you can select tools by pressing certain Shift combinations; these also work in 3.xx (see "Toolbox Shortcuts"). If you have QuicKeys or another keyboard utility, you can even eschew the Shift key and just

use the function keys.

#### **Percentage Scaling**

Although PageMaker still won't size graphics to a percentage you specify, there is a way to do it using a calculator. Choose Inches decimal (or Millimeters) for the horizontal measurement in Preferences (under Edit). Set the zero point to the upperleft corner of the graphic. Measure the width of the graphic. Multiply the width of the graphic by the percentage reduction (or enlargement) you want (for example, if the graphic is 6 inches wide and you've specified an 80 percent reduction, you multiply 6 times .8). Drag out a ruler guide from the vertical ruler until the guide reaches the horizontal ruler at the measurement you found in the preceding step (in this example, 4.8

Make sure that Snap to Guides is on (#-U toggles it on and off); then (continues)

≠ File Edit Options Story Type Windows Getting The Best Sc:5 Getting The Best Scan Chapter Head This chapter is called Getting the Best Scan, but parafirst fo it's really about much more than that. It's about all the interrelated factors that combine to provide you with the best output—be it to the screen, to an ink-jet or laser printer, or to a high-resolution imageszzg to reproduce the printed image Getting the best scan is not simply a matter of slapping in the image, choosing some canned settings, and hitting a button. There are several factors to consider when you set up the scan, and it requires some judgement. The most important considerations are . Type of image (black-and-white or gray) +Scanning Mode (line art, dithered halftone, or bullet,bul gray-scale)

#### Story Editor

Triple-click on a text block, and PageMaker brings up the whole story in its new story view. When you finish editing and close the window, the changes are reflected in layout view.

hold down Shift, select the handle on the lower-right corner of the graphic, and resize the graphic until it snaps to the vertical ruler. This technique is fairly accurate, especially if you zoom into 400% size under the Page menu (%-4) before setting the ruler guide. In that view, the ruler increments are every .05 millimeters, or every .01 inch.

#### **New Lines**

A great new feature in PageMaker 4.0 is the new-line character; while holding down the Shift key press Enter (usually found on the numeric keypad). You use the new-line character when you want to break a line but do

#### TOOLBOX SHORTCUTS

These shortcuts are especially useful when you're using a small-screen Mac and want to get the toolbox out of your way.

#### Shift +

F1 Pointer tool
F2 Line tool

F3 Constrained-line

F4 Text tool

F5 Rectangle tool

F6 Roundedrectangle tool

F7 Ellipse tool

F8 Cropping tool

not want to start a new paragraph. For example, when working with complex tables, you might want to add a second line to a table item without adding a new paragraph with its attendant attributes—first-line indent, space before, space after, or paragraph rule. The new-line character is also handy if you want to break a line of justified type and keep it justified.

The tabs on the new line are the same as those on the previous line because they're all part of the same



(A)

It seems that one time in the far, far
distant past, there was a man who
wasn't quite what he seemed. He was
a man, there is no doubt of that, but
the way he presented himself was very
different from the way he felt inside.
And he wasn't the first person to
notice it. Several people commented
on his duplicity, and noted that his

#### Hang Dog

It may not look like it, but that doggie to the left is actually the first character in the paragraph. It's set up like a normal hanging indent, with a tab between the dog and the first word of the paragraph. You can position the graphic relative to the first line of text by dragging it up and down with the pointer tool.

paragraph. To set different tab stops on the two lines, you need to make each line a separate paragraph.

#### **Inline Graphics**

You can embed graphics in text in PageMaker 4.0, just as you can in a word processor. You can even place graphics inline instead of pasting them in. When you click an insertion point, you get a new option in the Place Document dialog box: As inline graphic.

Inline graphics follow the text flow across columns and over page breaks. No more painful repositioning of graphics relative to text. You can size inline graphics, but you can't set a text wrap for them.

#### **Autoleading**

Ordinarily, when you place an inline graphic, it conforms to the leading set for the paragraph. If you want to make the paragraph the height of the graphic, the obvious solution is to choose Autoleading for the paragraph. The only problem is that you'll get some space above and below the graphic. The solution: open the Para-

graph Specifications dialog box  $(\mathbb{H}-M)$  and click the Spacing button.

In the Spacing Attributes dialog box, type 100 in the Autoleading textedit field. Close the dialog boxes by pressing Return twice. The paragraph is now exactly the height of the graphic. You can create a style for graphics-only paragraphs with auto leading set to 100 percent.

#### **Hanging Inline Graphics**

You can even make inline graphics bang outward in a companion column to the left of the main text block (see "Hang Dog"). This trick is similar to creating a normal hanging indent for bulleted lists and the like, but you must use a large indent to leave room for the graphic. For instance:

Left indent: 1 inch First-line indent: -1 inch First tab stop: 1 inch

Now place or paste the graphic as an inline graphic, that is the first character in the paragraph. Press the Tab key to move the text over. Select the whole paragraph (including the graphic) and set the leading you want—don't use autoleading or this won't work.

Now comes the magic. Grab the inline graphic with the pointer tool and drag it up and down until you've got it where you want it. You're actually moving the graphic's baseline, positioning it in relation to the baseline of the first line of text.

#### **Tabs Come Up to Snuff**

Users of PageMaker 1.2 and 2.0 will remember how badly those versions handled tabs. Version 3.0 went a long way toward improving that, and version 4.0 has almost got it right. The new PageMaker includes a stand-alone table editor program, and muchimproved tab handling.

When you choose Indents/tabs from the Type menu (#.1), the zero point of the ruler in the resulting dialog box aligns with the left edge of the currently selected text block, if the left edge is visible in the window (see "Adjustable Tabs"). This makes setting tabs a lot easier.

You can now select a tab (in the (continues)



# Some.

All.

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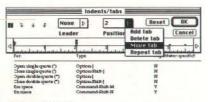
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×	×		Hard Disk Crash Recovery			
×	×	×	Hard Disk Backup			
×		×	Multiple File/Folder Selection			
×		×	Data Compression			
×		×	Multiple Setup Files			
×			File Locator DA			
×	×		Hard Disk Partitioning Automount w/Password Prompt			
×	×		Hard Disk Optimization Complete Disk Erase			
×			Color Disk Map			
×	×		Secure/Encrypt File			
×			Desk Accessory			
×	×		Fast Floppy Copying			
×			File Management			

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# Adjustable Tabs

In PageMaker 4.0, the tab ruler lines itself up with the left edge of a selected text block, and you can modify existing tabs, rather than having to delete the old and add a new one.

Indents/tabs dialog box) that has already been set and change it to any other type of tab by clicking on the tab icon you want, or you can type in the tab's new position. You can also change a tab's dot leader by selecting the tab and making changes in the leader-text edit box.

One last tabular note for financial page-makers: version 4.0 now properly aligns columns of decimal-tabbed figures even when some figures are in parentheses and there are no decimal points. Footnotes must be next.

# **Define Colors Fast**

Bypass the Define Colors dialog box

by #-clicking on Registration in the Color palette. You get the New Color dialog box. If you've got an object selected when you #-click on Registration, the New Color dialog box fills in with the color attributes of the selected object. Define a new color, press Return, and the color name appears in the Color palette.

Because PageMaker doesn't apply the new color to the selected object until you click on the color name in the Color palette, you can use this technique repetitively to create a series of tints of some base color or to create a series of entirely new colors.

# **Replace One Color with Another**

Have you ever defined more colors than you want? Here's the fast way to replace one color with another (to end up with fewer spot-color overlays, for example).

Choose Define Colors from the Options menu and double-click on the name of the color you want to change. Make its name the same as the color you plan to replace it with, and click

When PageMaker displays the prompt "Replace all of <firstcolor> with <secondcolor>?" click on Yes to replace the color. At this point, a peculiar thing (which may or may not be a bug) happens—the OK button goes gray and you can't leave the dialog box and keep your changes. Just select any color, and you can then click OK or press Return. Every item that was the first color becomes the second color. (You can use a similar technique for replacing styles.)

# **Fun with Type Options**

There's a new dialog box in PageMaker 4.0 that lets you set superscript and subscript sizes and positions, and the size of small caps. At first glance, it may not seem to offer much. However, if you dig a little deeper, you discover that it lets you create some nifty type effects. Here, for instance, is yet another way to create drop caps in PageMaker (see "Dropping Out"). You need to specify fixed leading-not autoleading-for this to work.

Select the first character in the (continues)



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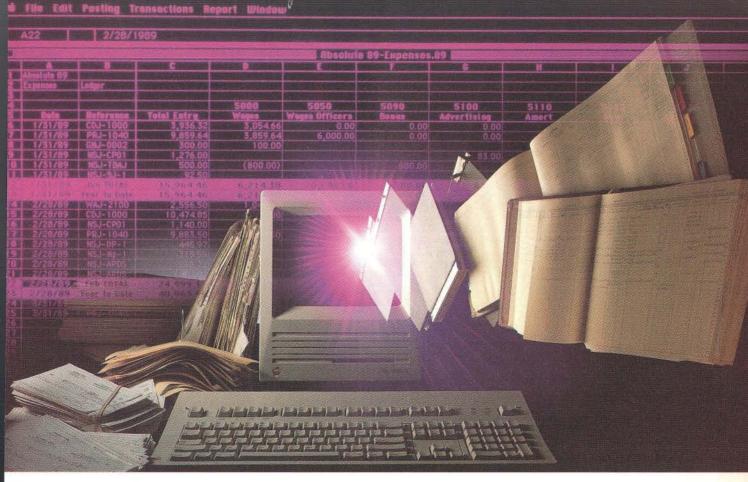
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(Jan. 1990 MacUser Magazine)

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# HOW TO

paragraph, and call up the Type Specifications dialog box (%-T). Choose the size you want for the drop cap (don't change the leading) and choose Subscript from the Position pop-up menu. Then click on Options and type 100 for Super/subscript size and 50 for Subscript position in the Type Option dialog box. You have to adjust the position for the typeface and size you're using, but 50 is a good place to start. Higher numbers move the letter down. Hit Return twice to close the two dialog boxes.

Next, place the insertion point immediately to the right of the dropped capital and press Tab. Bring up the Indents/tabs dialog box (%-I) and align the first tab with the point at which you want the body copy to start. Go to the end of the line and press Return; put a tab at the beginning of the second line. Continue for as many lines as necessary.

If you're working with justified type, you'll need to use the new-line character at the end of each line so they stay fully justified or use normal

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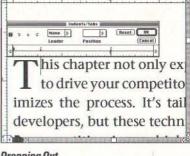
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# **Dropping Out**

You can create drop caps by treating the cap as an oversize subscript, and adjusting the subscript position. Then you set tabs (in this example, before his and to) for the position of the body text.

Returns and justify the lines using the new Force justify alignment option. For another example of fancy effects from Type options, see "Type within Type."

# **Searching and Replacing**

PageMaker 4.0's Story Editor has great search-and-replace features, including the ability to replace text attributes. You can search for every instance of character formatting and replace it with different formatting. This is especially handy if, for example, all the product names in your company brochure should be in 9-point Stone Sans Bold Italic. You can use some attribute that's easy to apply from the keyboard (like outline or underline), then replace that formatting with 9-point Stone Sans Bold Italic.

Open the story you want to change with the Story Editor, then choose Change from the Edit menu. Do not enter any text in the Find What and Change To text-edit boxes. Click on the Attributes button, and enter the current formatting attributes of the text, then enter the new formatting attributes.

(continues)

# opacabaña

# Type within Type

Here's another interesting type effect using the Type Options controls, with the addition of kerning (lots of kerning). You've probably seen this type effect often-particularly in corporate logos and advertising.

# "Everyone concerned about Computer Connectivity should go to the **Invitational** Computer Conferences."

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Press Return to go back to the Change dialog box, then click on the Change all button. All text that was formatted with the first set of attributes will be reformatted with the second set of attributes. Depending on the formatting you specify, you may not be able to see your changes until you return to the layout view.

The Change Attributes dialog box still has some limitations: you can't search for (or change) based on attributes for leading, color, case, position, tracking, or Set width (type condensation or expansion). Still, it's a big improvement over the previous versions.

# **Rotated Text Blocks**

PageMaker 4.0 lets you rotate anything you want as long as it's text, as long as it isn't threaded to other text, and as long as you're satisfied with 90-degree increments. If you've been trying to rotate a text block and the Text Rotation selection on the Element menu remains grayed out, you need to make sure that

- all the text in the story has been placed,
- the text block is not threaded to any other text block,
- no more than one text block is selected.
- the text block does not contain any inline graphics, and
- the story is not open in the Story Editor.

# Quick Index

The indexing in PageMaker 4.0 is about as well conceived as anything we've seen (or envisioned). There's a lot to it, but if you want to add just one word, double-click with the text tool to select the word, press \mathbb{H}-Shift-; and press Return.

# **Double Your Pages, Double Your Funds**

You can save 50 percent on servicebureau charges by printing two Page-Maker pages side-by-side on a single piece of paper or film. You have to have room for two pages across the roll.

The trick is to use Manual Tiling. Set the page size you want in Page Setup. Choose double-sided, facing pages. Set the ruler's zero point to the upper-left corner of the left-hand page. This sets the upper-left corner of your tile.

In Print Options, select Letter, Wide (if you need a different size, you'll need to edit the APD file for your imagesetter). In the Print dialog box, select the left-hand page to print (page 2, or 4, or whatever) and press Return. The right-hand page just comes tagging along with it, within the size limits of the imagesetter.

You have to choose each left-hand page to print individually, and service bureaus won't want to babysit your job that much, so you might want to save each spread in PostScript format (Choose Options in the Print dialog box) then send all the PostScript files to the service bureau. PageMaker will not print automatic crop marks for the right-hand pages using this method, so you will probably want to place your own crop marks on the master pages.

# **Printing Outside the Page Area**

You can print whatever you want outside the page area (within the limits of the actual physical paper size). If you want registration marks someplace other than where PageMaker puts them, or if you want to print a job name, date, or time, here's how.

Create a white box in a draw program, put the registration mark inside the box, then copy and paste both the box and the registration mark onto the page (with FreeHand or Illustrator, you'll have to Option-copy). As long as some part of the graphic (in this case, the white box) is touching the page, PageMaker will print the whole thing—within the limits of the output device's imaging area.

# Sharing the Wealth

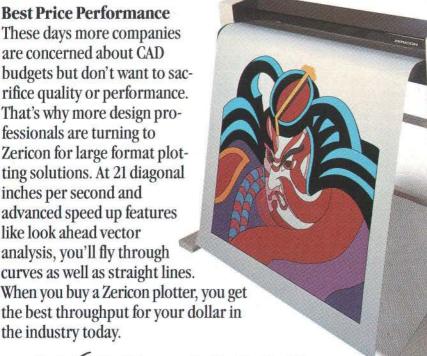
If you've found a tip or shortcut not mentioned here, spread the word to other *Macworld* readers by sending it to *Quick Tips, Macworld*, 501 Second St., San Francisco, CA 94107.

Olav Martin Kvern and Steve Roth (a Macworld contributing editor) spent the last nine months writing the definitive Macintosh PageMaker book. Between them, they've produced a stack of PageMaker pages several stories tall.

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DIA/SPEED	7ips	15ips	21ips	21ips
REPEATABILITY	.004	.004	.004	.004
LCD MENU			X	X
CUSTOM CABLE	Х	Х	Х	Х

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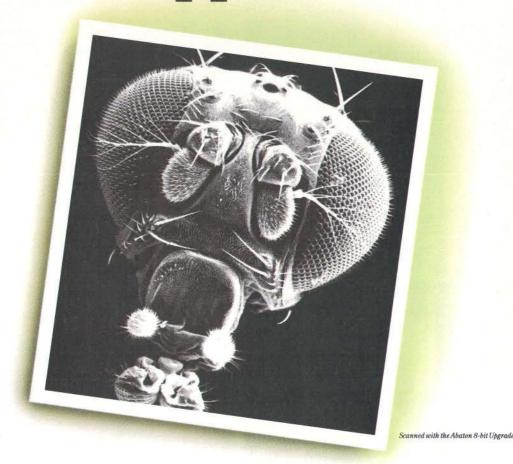
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# **UPDATES**

Here's our list of the current shipping versions of Mac software. Because these days, keeping track of the latest CPU is tough enough.

Canvas version 2.1 has enhanced bezier curves, editable dashed lines, a 100,000-word spelling checker, and an improved alignment manager. The new version imports MacDraw II native format files, exports EPS files, and features a four-color process-separation utility. Deneba Software, 7855

N.W. 12th St., #202, Miami, FL 33126; 305/594-6965. Contact dealer for upgrade policy; \$299.95 new.

Freedom of Press version 2.2 is able to accept Adobe Systems' encrypted Type 1 fonts. CAI, 900 Technology Park Dr., Bldg. 8, Billerica, MA 01821; 508/667-8585. Upgrade \$45 for registered owners; \$495 new.

**MacTerminal version 2.31** extends MacTerminal's capabilities to include sup-

port for the Mac IIci and Mac Portable. Apple Computer, 20525 Mariani Ave., Cupertino, CA 95014; 408/996-1010. Upgrade free for registered owners; \$125 new.

**Virex version 2.3** now enables users to set a password so that only authorized personnel can change settings. This version also combats WDEF virus. HJC Software, P.O. Box 51816, Durham, NC 27717; 919/490-1277. Contact dealer for upgrade policy; \$99.95 new.

Product	V.	Req.	Rev.	Price	Product	V.	Req.	Rev.	Price	Product	V.	Req.	Rev.	Price
		- Valley of the last	ngv.	· ·			10000			- Caracteria	200			·
1st Aid Kit ★	2.8	512KE/3.0			Business	1.5	1MB/6.02			DragonWave	1.1	1MB/6.03		
4th Dimension	2.0	1MB/6.02	3/90		FileVision ★					Empower *	2.05	1MB/5.0	6/89	Free
Aatrix	2.01	512K/4.1		\$10	Business	1.2	1MB/6.0			EndLink	1.1	512K/3.2		Free
CheckWriter II *				_	Sense *	14.5				EndNote	1.2	512KE/3.2	6/89	Free
Aatrix	2.0	512K/4.2		Free	Business	3.2	512K/3.2		Free	Extender	3.0	1MB/6.02		\$30
TimeCard		Market Co.		de or	Session *	-01				GrafPak	10, 11013	2000		
Accountant Inc.	2.1	1MB/6.02		\$9.50	CA-Cricket	2.0	1MB/6.0		Free	Falcon	2,1	1MB/3.2		Free
AccuText ★	1.1	4MB/6.02		•	Presents					Fastback II	2.1	512KE/4.1	12/89	\$25
AdWriter	2.0	1MB/6.0		Free	Calculator	2.06	512K/3.2	4/90	\$25	Fast Forms ★	1.2	512K/3.2		\$25
Alchemy	1.1	1MB/6.0	1/89	\$25	Construction Set *					Ferrari	1.6	512K/3.2		\$10
Aldus	2.0	1MB/6.03	6/89	*	Canvas	2.1	1MB/6.0	4/89	•	Grand Prix ★				
FreeHand					Capture	2.0	1MB/6.0	2/90	\$15	FileMaker II ★	1.1	1MB/4.2		
Aldus	2.02	1MB/4.1			ChromaScan	1.1	4MB/6.02		Free	Finale *	1.2	1MB/6.02		Free
PageMaker					Colorset *	1.2	1MB/6.0		Free	Financial	3.0	512K/3.0		
Aldus	2.0	1MB/6.0	6/89		Comment	2.02	1MB/6.0	2/89		Analysis				
Persuasion					Commtect	2.0	1MB/6.0		Free	Findswell	2.0	512KE/3.2	3/90	*
AmPack Plus *	4.2.2	512K/3.2	1/90	\$29.95	Compilelt	1.2	1MB/6.02		Free	Fontographer	3.0	1MB/6.0		
Analog Connection	3.0	1MB/5.0		\$50	CompuServe	2.1	512K/3.2			FontShare	2.0	1MB/6.0		Free
WorkBench					Navigator ★					FoxBase+/Mac ★	2.10	1MB/6.0		\$75
Anatool *	3.1	512K/3.0	7/89	\$35	Control	1.5	1MB/4.1		Free	Freedom	2.2	1MB/6.0		Free
AntiToxin	1.2	512KE/4.2	2/90	Free	Cue	3.0	TMB/6:03			of Press *				
APL.68000	7.0	512K/3.2			DataDesk	3.0	512K/4.02		\$125	FreeFlow	3.0	1MB/6.03		Free
AppleShare	2.0	512K/3.2			DataMerge	2.0	512K/3.2		Free	Full Impact *	1.1	1MB/6.0		Free
File Server					Deluxe Music	2.5	512K/6.02	9/89		FullWrite	1.1	2MB/6.02		Free
Archie	2.0	1MB/6.0		\$75	Construction Set					Professional ★				
ArchiText	2.0	1MB/6.02	7/89	Free	D.E.S.	4.0	1MR/6.0			Gofer ★	2.01	1MB/4.1		\$25
Aristotle's	2.0	2MB/6.03		Free	Design	2.15	5MB/6.03		Free	Grafpoint	2.0	2MB/6.0		*
Politics					Dimensions *					Help DA	3.0	1MB/6.0		Free
The Art	2.0	1MB/6.0	8/89	\$20	DeskPaint ★	2.10	512KE/4.2		Free	HFS Backup	3.0	512K/3.2	8/89	\$35
Importer					DiagramMaker ★	1.1	1M8/6.02			Hybase *	1.1	1MB/6.0		Free
ArtRoom	3.0	512K/3.2		\$199	Digital Darkroom	1.1	1MB/6.02		Free	HydroMac	2.0	1MB/6.0		*
AutoCalc	2.0	1MB/6.0		\$95	DiskFit	1.5	512K/4.1			HyperAnimator *	1.5	1MB/6.03	6/89	\$29.9
Aztec C	3.6	512KE/4.2			Network DiskFit *		STORY AND STORY			HyperCard ★	1.2.2	1MB/6.03		\$10
Back to Basics:	2.0	512K/3.2		\$75	DiskTop	4.0	1MB/5.0			HyperDA ★	1.2	512K/3.2		\$10
Professional	2.0	312/0.2		414	Display	1.1	1MB/6.03			10/47/1/2/1/2		1MB/6.03		2000
Massachusell	2.2	1840/00		Eron	AdBuilder	141	21910/0.03		-	HyperEngine	1.1	TIVID/B.U3		Free
Ball & Stick *	2.2	1MB/6.0		Free			C LONC ID C			Developer's Tool ★	-	1140 = 0		
Bill-It	2.0	1MB/6.03		\$29	Dollars and Sense	4.1	512KE/3.2			HyperLibrary	2.0	1MB/5.0		

**Bold** = first time the product is being listed.

 $\bigstar = minor update.$ 

Req. = min. RAM and system software required.

Rev. = last time(in past year) reviewed this or an earlier version.

Price = cost for update to registered owners.

★ = contact your dealer for update policy.

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HyperPort	2.0	1MB/6.0		\$10	MacProject II	2.0	1MB/6.0	8/89	
Chess					MacProof ★	3.2.1	1MB/6.02	2/90	\$30
HyperWindows ★	1.1	1M8/6.02		Free	MacRecorder	2.0	512K/3.2	12/89	
icon-it *	1.2	1MB/6.0			MacSchedule	2.0	1MB/6.0		\$30
Iconia *	7.0	1MB/6.0	EUEII		MacSmarts	3.0	1MB/6.0	TUT	
lgor ★	1.1	1MB/6.0		Free	MacTell	3.5	512K/3.0		
ImageStudio	2.0	1MB/6.0		Free	MacTerminal ★	2.31	512K/3.2		Free
ImageWriter LQ	2.0	512K/3.2	1	Free	MacVision	3.0	1MB/6.0	7/89	\$79.95
Print Driver *					MacWrite II	1.1	1MB/6.0		Free
In-CAD	2.0	2MB/6.0		*	Managing	2.0	512K/6.03		\$49.95
InfoLogic	6.0	512KE/4.0	n de line	\$5	Your Money				
Envelope *					MapGrafix	2.0	4MB/6.03	1131	Free
Insight Expert	2.2	1MB/6.0			MarketMaster	11+	1MB/6.03		\$25
Accounts Payable					Master	4.0	1MB/4.1		\$45
Insight Expert	2.2	1MB/6.02			Tracks Pro				
Accounts Receivable					MathType	2.0	512K/6.02	11/89	
Inspiration	2.0	1MB/4.2		Free	Matlab	1.2	1MB/3.0		
Instant-Expert	3.0	1MB/5.0	150	Free	MaxPage ★	1.2	512K/3.2		Free
Plus					McMax	2.0	1MB/5.0	8/89	
JetLink Express ★	1.01	1MB/6.0	um co	Free	Memorybank	3.0	1MB/6.0		Free
KidsTime ★	1.2	512K/3.2		\$15	Manager				
KiwiEnvelopes	3.0	512KE/4.1		\$10	MGMStation ★	2.5	512KE/3.0	4/89	1
Language Systems	1.2	1MB/6.03			Microsoft File	4.0	512K/3.2	4/89	
Fortran Compiler ★					Microsoft Mail	2.0	1MB/6.02	1/90	
LapLink Mac	2.0	512K/2.0		Free	Microsoft Word	4.0	512KE/3.2	10/89	
LaserPaint	1.02	1MB/6.03		Free	Microsoft Works	1.2	512K/6.0	4/89	3
Color II ★					MindWrite ★	2.1	512KE/4.2		
LetrTuck+	2.0	512K/3.2		\$20	MiniCad +	2.0	1MB/6.0	11/89	140
Lookup	2.0	1MB/6.0			MiniDraw	4.0	512KE/4.2		\$17
Mac86	2.0	1MB/6.02		\$10	MockPackage Plus	4.4	512KE/3.2		\$15
Mac286	2.0	1MB/6.02		\$10	Utilities				
Mac3270	2.0	1MB/6.03			Modern Artist	2.0	2MB/6.02		\$150
MacArchitrion	4.0	2MB/6.03		Free	Monte Carlo	2.0	1MB/6.03		\$60
MacAtlas	2.0	512K/3.2		\$35	More II ★	2.01	1MB/4.1	6/89	Free
Paint					MSFL: Pro League	2.0	1MB/6.0		
MacClint ★	1.1	1MB/5.0		Free	Football				
MacConcept	3.0	1MB/6.03	100		MultiLedger ★	1.1	512K/3.2		Free
MacDesigner	2.0	1MB/3.2		\$297	Multi-User	3.01	512K/3.2		183
MacDraw II	1.1	1MB/6.0	June 1		Appointment Diaries				
MacEnvelope	4.1	512K/3.2	1		Music	2.0.3	1MB/6.0		Free
MacFalcon	2.1	1MB/6.03			Publisher				
MacFlow	3.0	1MB/6.03		\$30	MyTimeManager	2.0	1MB/6.0		
MacFortran	2.4	512K/4.2	100		Navigste	2.0	1MB/6.0		Free
MacFortran/020	2.4	512K/4.2			Nemesis Go	4.0	512K/4.1	6/89	
MacFortran	1.1	2MB/6.02		Free	Master				
for MPW					The NightWatch ★	1.03	512KE/3.2		2
MacHerbal	2.0	512K/3.2		\$49	Nisus	2.0	1MB/6.02	9/89	Free
MacHotel	3,3	1MB/6.03		Free	NuPaint ★	1.04	512K/3.2	5/89	Free
MacLine	3.0	512K/3.0		\$25	Nutrition	2.0	1MB/6.02		\$20
MacLinkPlus/	4.0	512KE/3.2		\$45	Stack				
Wang VS				- 11	OmniPage	2.0	4MB/6.02	2/90	\$150
MacMainFrame	2.1	2.5MB/6.02		\$100	Omnis 3 Plus/	2.0	512KE/3.2	The state of	
3270/CUT				10,171	Express				
MacPhonebook	2.0	512KE/3.2	1/90		On Schedule	2.0	1MB/3.0		
19/12/2017/11/2017	The second	artist disk	12			100			

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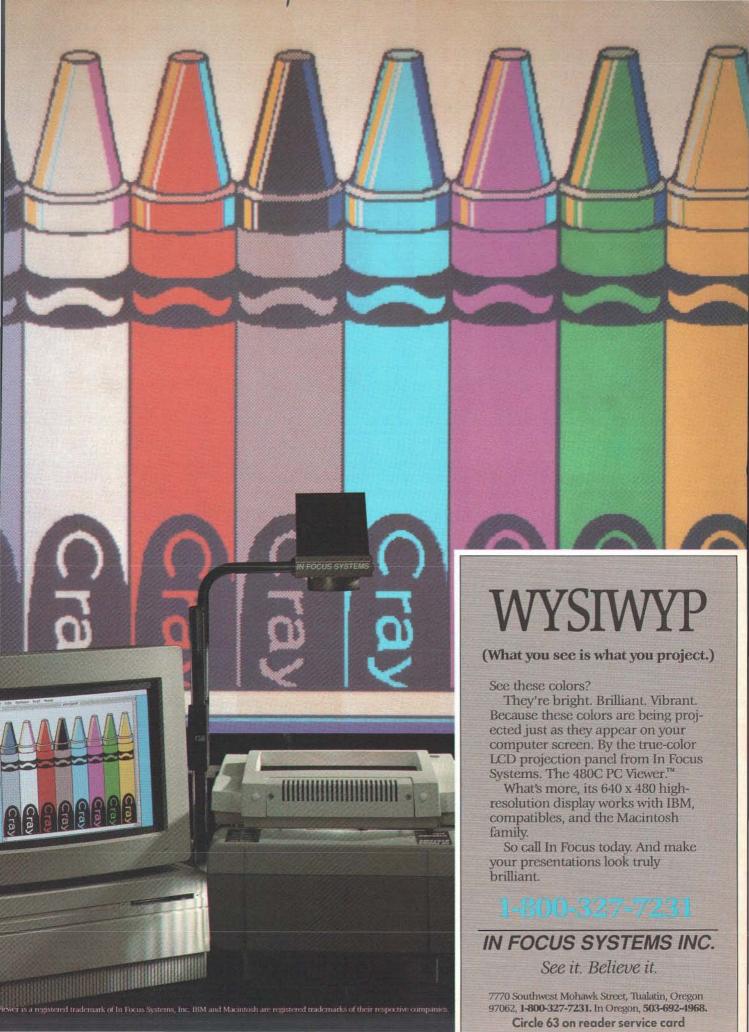
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Flight Simulator					& The Clipper				
PacerLink	5.0	512K/5.0			Snap ★	3.1	1MB/3.0	9/89	
Panorama	1.1	1MB/4.2	5/89	Free	SoftPC Mac ★	1.3	2MB/6.0		
PEGASYS II	3.2	1MB/6.03		Free	Sound Designer	1.5	512K/6.03		\$45
Performer	3.2	1MB/6.0		Free	Universal ★				
Sequencer *					Spellswell ★	2.3	512K/3.2		
Personal	2.0	512K/3.2	2/90	Free	Springboard	2.0	1MB/6.0		
Golf Stats		11 15			Publisher				
Personal	2.0	1MB/6.0		\$10	Stepping Out II	2.0	1MB/4.1	4/89	Free
Reference Catalog	1000				StickyBusiness	1.06	512KE/6.03		Free
PICT Detective	2.0	512KE/6.0		\$20	Still Light	3.0	1MB/6.0		Free
PixelPaint ★	1.2	2MB/4.1		Free	StrataVision 3d ★	1.02	2MB/6.03		Free
Plains & Simple *	1.06	1MB/3.2			Suitcase II	3.0	512KE/4.1	10/89	\$25
PowerDraw	3.0	1MB/6.0			Super 3d	2.0	512KE/6.02	10/89	\$200
PowerStation ★	2.5.2	512K/4.1		Free	SuperGlue II with	2.1	1MB/6.0	1/90	*
PowerTools	3.0	4MB/6.0			GlueNotes				
Practica Musica	2.1	512K/3.2		\$10	SuperLaserSpool	2.0	512K/4.1		\$20
Printer Printer	2.0	17715150015115			SuperPaint	2.0	1MB/6.02	8/89	\$50
	2.0	512K/6.02		\$22.50	SuperSpool	5.0	512K/4.1	0/03	\$20
Interface III		Exemple 4				2.0	512KE/3.2	12/89	\$5.0
Pro-Cite *	1.3	512K/4.1			Synchronicity	DAYS UNI	P 0.000 (0.000)	12/69	100
Professional	2.3	1MB/6.03		Free	Systat *	3.2	1MB/6.0		\$75
Composer	27				Teacher's Rollbook ★	2.2	512K/3.2		\$17.
Professional	2.0	1MB/6.0		\$22	Ternary Piot	3.0	512K/3.2		•
image II					TextPert ★	3.01	1MB/6.0		Free
PropsForms	2.0	1MB/6.03		Free	Think C	4.0	1MB/5.0	2/90	1.97
Prototyper *	2.01	1MB/4.1	9/89	\$79	Timbuktu	3.0	1MB/4.1		Free
Publish or Perish	3.0	512KE/3.2		\$10	TimeMinder	2.0	1MB/4.2	9/89	\$50
Pyro *	3,31	512K/4.1		\$10	Timeslips III	1.2	512KE/4.2	2/90	\$50
QuarkXPress	2.1	1MB/6.02	1/89		TML Pascal II	3.0	1MB/5.0	6/89	\$79.
Quicken *	1.5	512K/3.2	1/90		TMON ★	2.8.1	512K/4.0		
QuickLetter *	1.01	512KE/3.2	10/89	Free	TOPS/Mac	2.1	512K/3.2		
QuickMail	2.0	512KE/3.2		•	Trapeze *	2.1	1MB/6.0		\$35
QuickShare	2.0	512KE/3.2		\$75	TrueBASIC *	2.02	1MB/6.0		Free
QuickShot *	2.1	1MB/4.2		\$5	TrueForm ★	1.1	1MB/6.2	4/90	Free
Read-It OCR	2.1	1MB/6.03	12/89		Turbosynth	2.0	1MB/6.03		\$35
Reports *	1.2	1MB/6.0		Free	UNITize *	1.3	512KE/3.2	10/89	\$20
Retail Engine	3.0	1MB/6.0		3	VersaCAD/	2.11	1MB/6.0		Free
Sales Associate	1.10	1MB/6.03		Free	Macintosh Edition ★				
SAM	1.1	512KE/3.2	12/89		Virex ★	2.2	1MB/4.2	1/90	
ScheduleMaker	3.0	1MB/6.0		\$25	Virtual	2.0	1MB/3.2	10/89	Free
ScreenSnap *	2.2	1MB/4.2			VMacS	2.0	1MB/6.0		\$25
ScriptEdit	1.1	1MB/6.04			Wall Street	3.0	1MB/5.0		\$150
Sentinel	2.0	512K/4.1		\$20	Investor				
Shanghai	2.0	1MB/6.02	2/90	\$13	Wingz ★	1.1	1MB/6.0	6/89	Free
SimpleSpan	2.5	512K/3.2	2,50	1	Word Finder	2.0	512K/3.2		+
Smart Alarms	2.9.1	512K/3.2		\$12	WordPerfect for	1.0.3	1MB/4.2		Free
Smart Alarms SmartForm			7/90		the Macintosh *	110/0	111107 1.4		1100
	1.1	1MB/6.0	7/89	Free	ALEXANDER PROPERTY	2.0	IMP/E 03	1/00	*
Assistant *	7.1	Table 1	1441		WorksPlus	2.0	1MB/6.03	1/90	
SmartForm	1.1	1MB/6.0	7/89	Free	Spell				*

To have products listed in this section, send upgraded software, an outline of changes since the previous release (indicate if it's a maintenance upgrade), upgrade price, minimum RAM and system software, suggested retail price, company name, mailing address, and phone number to *Updates, Macworld*, 501 Second St., San Francisco, CA 94107.



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VAG Rounded Bold

Linotext\*



# WHERE TO BUY

This listing provides companies and phone numbers for products mentioned in this issue. Allow several weeks for responses to reader service card inquiries. Asterisks indicate vendors who prefer to be contacted by phone.

# Reader Service

701 3DWorks/RenderWorks MacroMind, Inc.; 415/442-0200.



- 702 America Online Quantum Computer Services, Inc.; 703/448-8700, 800/227-6364.
- 703 The Animation Stand Linker Systems, Inc; 714/552-1904.
- 704 ArchiText BrainPower, Inc.;818/707-1712, 800/345-0519.
- 705 Audiomedia Digidesign, Inc.; 415/327-8811, 800/333-2137.
- 706 Authorware Professional Authorware, Inc.; 612/921-8555
- 707 AVID/1 Media Composer Avid Technology, Inc.; 617/221-6789.



- 708 The Big Picture E-Machines, Inc.; 503/646-6699, 800/344-7274.
- 709 **BigTime TV** Hyperpress Publishing Corp.; 415/345-4620.



- 710 Calculator Construction Set
  Dubl-Click Software, Inc.;
  818/700-9525.
- 711 ClearVue/II Display System, ClearVue/SE Display System RasterOps Corp.; 408/ 562-4200, 800/468-7600.

# Reader Service

- 713 ColorBoard 224, ColorBoard 232, ColorBoard 264 Raster-Ops Corp.; 408/562-4200, 800/468-7600.
- 716 Color Capture Data Translation, Inc.; 508/481-3700.
- 717 **ColorSnap-32** Computer Friends, Inc.; 503/626-2291.800/547-3303.
- 719 ColorSpace II, ColorSpace FX Mass Microsystems, Inc.; 408/522-1200, 800/522-7979.
- 720 Complete Undelete 1stAid Software, Inc.; 617/783-7118,800/843-3497.
- 721 Computer Eyes, Computer Eyes Pro Color Digitizer Digital Vision, Inc.; 617/329-5400.
- 722 Course Builder Telerobotics International, Inc.; 615/690-5600.
- 723 Crystal View SE Display System, Crystal View II Display System, Crystal View SE-30 Display System Taxan USA Corp.; 408/946-3400, 800/829-2641.



- D5-SCX Video Scan Converter Dimension 5, Inc.;
  - 503/293-7775.
- 724 DataFrame XP100 SuperMac Technology; 408/245-2202.
- 725 DeskPaint and DeskDraw Zedcor, Inc.; 602/881-8101,800/482-4567.
- 726 Digital Darkroom Silicon Beach Software, Inc.; 619/695-6956.
- 727 DirectDrive 130 Jasmine Technologies, Inc.; 415/282-1111.
- 728 Double Helix Odesta Corp.; 312/498-5615, 800/323-5423.
- **DQ-Animax** Diaquest, Inc.; 415/527-7700.



30 Electric Image Animation System Electric Image;

# Reader Service

312/498-5615, 800/323-5423.

731 Enhance MicroFrontier, Inc.; 515/270-8109, 800/388-8109.



- 732 FrameGrabber 324NC
  - RasterOps Corp.; 408/562-4200, 800/468-7600.
- Fujitsu RX7100PS Fujitsu America, Inc.; 408/432-1300.

# FONTS

- 733 18+ Fonts; 708/980-0887.
- 734 Adobe Systems, Inc.; 415/ 961-4400, 800/833-6687.
- 735 Agfa Compugraphic; 508/ 658-5600, 800/822-5524.
   736 Allotype Typographics;
- 313/663-1989. 737 Alphabets, Inc.;
- 312/328-2733. 738 Altsys Corp.;
- 214/424-4888. 739 Bitstream Inc.; 617/497-6222.
- 740 Casady & Greene, Inc.; 408/624-8716, 800/359-4920.
- 741 Casey's Page Mill; 303/ 220-1463, 800/544-5620.
- 742 Davka Corp.; 312/944-4070, 800/621-8227.
- 743 Devonian International Software Co.; 714/621-0973.
- 744 Dubl-Click Software, Inc.; 818/700-9525.
- 745 Eastern Language Systems; 801/377-4558.
- Ecological Linguistics; 202/546-5862.
- 746 EmDash; 312/441-6699.
- 747 Emigre Fonts; 415/845-9021.
- 748 The Font Company; 602/ 996-6606, 800/442-3668.
- 749 Font World; 716/235-6861.
- 750 Giampa Textware Corp.; 604/253-0815, 800/663-8760.

# Reader

- 751 Ingrimayne Software; 219/866-6241.
- 752 Judith Sutcliffe: The Electric Typographer; 805/966-7563.
- 753 Kingsley/ATF Type Corp.; 602/325-5884, 800/289-8973.
- 754 Letraset Graphic Design Software; 201/845-6100, 800/343-8973.
- 755 LetterPerfect; 201/845-6100, 800/343-8973.
- **756** Linguist's Software, Inc.; 206/775-1130.
- 757 Linotype Company; 516/ 434-2000, 800/633-1900.
- 758 MacTography; 301/424-3942.
- 759 Monotype Typography, Inc; 312/855-1440, 800/666-6893.
- NeoScribe International, Inc.; 315/853-4427.
- Page Studio Graphics; 602/839-2763.
- 760 Springboard Software; 612/944-3915, 800/445-4780.
- 761 Studio 231; 516/785-4422.
- 762 Tactic Software; 305/378-4110, 800/344-4818.
- 763 T/Maker Co.; 415/962-0195.
- 764 Treacyfaces, Inc.; 215/896-0860.
- 765 Varityper; 201/887-8000.
- **766** Zipatone TypeXpress; 708/449-5500.



- 767 Genlock Converter Julian Systems, Inc.; 415/686-4400.
- 768 Grayscale/Monochrome
  Display SuperMac
  Technology;
  408/245-2202.
- 769 **GS II, GS 30** Generation X Technologies, Inc.; 408/739-4570, 800/448-8231.
- 771 **Guide** OWLInternational, (continues)



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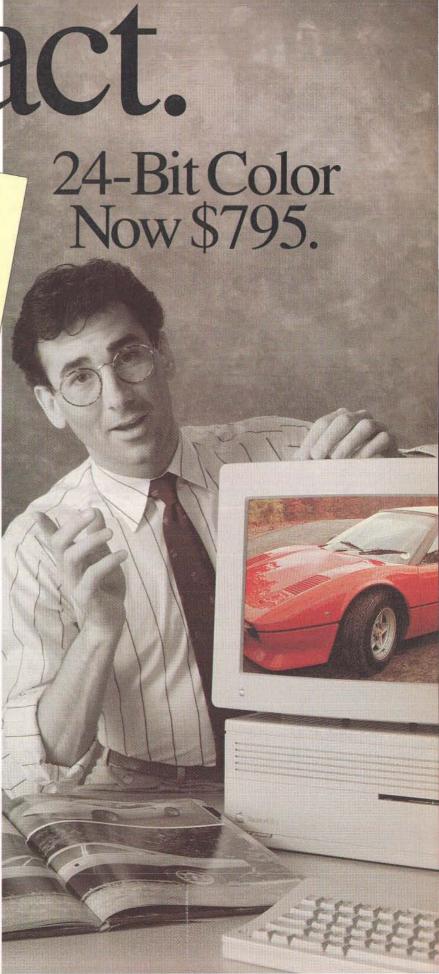
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Reader Service

Inc.; 206/747-3203.



- 772 HandOff Software Innovations, Inc.; 214/727-2329.
- 773 High Resolution Monochrome Monitor Apple Computer, Inc.; 408/996-1010.
- 774 HyperAnimator Bright Star Technology, Inc.; 206/451-3697.
- HyperCard Videodisc Toolkit APDA-Apple Computer, Inc.; 800/282-2732.
- 775 HyperVision Pixelogic, Inc.; 617/938-7711.



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- 776 ImageStudio Letraset Graphic Design Software; 201/845-6100, 800/343-8973.
- 777 In/Out CE Software, Inc.; 515/224-1995.
- 778 Interactive Teacher
  American Intelliware
  Corp.; 213/533-4040.
- 779 interFACE Bright Star Technology, Inc.; 206/451-3697.



- 780 KaleidaGraph Synergy Software, Inc.; 215/779-0522.
- 781 The Kurta Studio for Aldus Products Kurta Corp.; 602/276-5533, 800/445-8782.



- 782 Leprechaun Shodan; 415/849-9475.
- 783 L-View Sigma Designs; 415/770-0100, 800/933-9945.



- 784 MacCalc Bravo Technologies, Inc.; 415/841-8552.
- 785 MacinStor 100-ZFP Storage Dimensions, Inc.; 408/879-0300.
- 786 MacMovies Lapis Technologies, Inc.; 415/748-1600.
- 787 MacPhotography Workshop Joseph Ciaglia, Photographer; 215/985-1092.
- 788 MacRecorder Farallon Computing, Inc.; 415/596-9100.
- 789 MacroMind Director,

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MacroMind Director
Accelerator MacroMind,
Inc.; 415/442-0200.

- **MacSprint II** Orchid Technology; 415/683-0373, 800/767-2443.
- 792 MacVision Koala Technologies; 408/287-6311.
- 793 Media Tracks Farallon Computing, Inc.; 415/596-9100.
- 794 MegaScreen 2008, MegaScreen 3008, MegaScreen SE/3001 Rival MegaGraphics, Inc.; 805/ 484-3799, 800/423-0183.
- 797 Mentor/MacVideo Edudisc, Inc.: 615/373-2506.
- Microsoft File Microsoft Corp.; 206/882-8080, 800/426-9400.
- 798 MicroTV Aapps Corp.; 408/735-8550.
- 799 Midas I Seehorn Technology, Inc.; 408/998-7961.
- 800 Moonraker Workstation Technologies, Inc.; 714/250-8983.
- 801 MusicProse Coda Music Software; 612/854-1288.



- 802 NEC Monograph System Relax Technology; 415/ 471-6112,800/848-1313.
- 803 Neotech Image Grabber Advent Computer Products, Inc.; 619/942-8456.
- 804 NTSC Converter Orange Micro, Inc.; 714/779-2772, 800/223-8029.
- NTSC Converter for Macintosh
  II Julian Systems, Inc.;
  415/686-4400.
- Nutmeg 19, Nutmeg/Xerox Full Page Display Nutmeg Systems, Inc.; 203/966-3226, 800/777-8439.
- Nuts & HyperBolts Sterling Swift Software; 512/280-2431.
- 809 NuVista 1MB System, NuVista 2MB System Truevision, Inc.; 317/841-0332, 800/858-8783.
- 811 NuVista 4MB System Truevision, Inc.; 317/841-0332,800/858-8783.



- **PageView** Sigma Designs; 415/770-0100, 800/933-9945.
- 813 Personal Vision Orange Micro, Inc.; 714/779-2772,

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- 800/223-8029.
- 814 Personal Writer PWIO SL Personal Writer, Inc.; 213/ 556-1001,800/322-4744.
- 815 PhotoPress Blue Solutions, Inc.; 805/371-4521.
- **PixelGrabber** Perceptics; 615/966-9200.
- 817 Portrait Display Apple Computer, Inc.; 408/996-1010.
- POS-IM Ensign Systems, Inc.; 801-546-1616.
- Prodigy Prodigy Services Co.; 914/993-8727.
- 819 ProViz Video Color Converter, ProViz Video Scanner bw, ProViz Video Scanner color Pixelogic, Inc.; 617/938-7711.
- **Publish It** Timeworks; 312/948-9200, 800/535-9497.



- 823 QMS-PS 820 turbo QMS, Inc.; 205/633-4300, 800/631-2692.
- 824 Quick Capture Data Translation, Inc.; 508/481-3700.
- **Quicken** Intuit, Inc.; 415/322-0573, 800/624-8742.
- 826 Quicksilver Videodisc Editing System Sundance Technology Group; 214/550-8338.
- 827 QuickView Z21, QuickView Z21 IQ E-Machines, Inc.; 503/646-6699, 800/344-7274.



- Radius Accelerator 16
  Radius, Inc.; 408/4341010, 800/227-2795.
- Radius Accelerator 25 Radius, Inc.; 408/434-1010, 800/227-2795.
- Radius Full Page Display Radius, Inc.; 408/434-1010, 800/227-2795.
- 832 Radius Two Page Display System Radius, Inc.; 408/434-1010, 800/227-2795.
- Radius Two Page Grayscale
  Display Radius, Inc.;
  408/434-1010,
  800/227-2795.
- 834 RamDisk + 2.08 Roger Bates; 503/645-3930.
  - RamStart1.4 George A. Nelson; 54 Brattle St., Arlington, MA 02174.

# Reader

- **RasterOps SFX** RasterOps Corp.; 408/562-4200, 800/468-7600.
- RecordHolderPlus Software Discoveries, Inc.; 203/872-1024, 800/437-5200.



- 837 ShadowGraph Personal Computer Peripherals Corp.; 813/884-3092, 800/622-2888.
- 838 SilverView Grayscale Sigma Designs; 415/770-0100, 800/933-9945.
- 839 SilverView Monochrome Sigma Designs; 415/770-0100, 800/933-9945.
- 840 Sound Designer Digidesign, Inc.; 415/327-8811,800/333-2137.
- 841 Spinnaker Plus Spinnaker Software Corp.; 617/494-1200, 800/826-0706.
- 842 Stepping Out II Berkeley Systems, Inc.; 415/540-5536.
- 843 Storyboarder American Intelliware, Inc.; 213/533-4040.
- 844 StrataVision 3D Strata, Inc.; 801/628-5218, 800/869-6855.
- **Studio/1** Electronic Arts; 415/571-7171, 800/245-4525.
- 846 SuperCard Silicon Beach Software, Inc.; 619/695-6956.



- 847 Traveller 40Mac Aströ Systems, Inc.; 408/727-5599.
- 848 **TrueForm** Adobe Systems, Inc.; 415/961-4400, 800/833-6687.
- 849 Two Page Monochrome Monitor Ehman, Inc.; 307/789-3830, 800/257-1666.
- 850 Two-Page Monochrome Apple Computer, Inc.; 408/996-1010.



**851 UltraPaint** Deneba Software; 305/594-6965, 800/622-6827.



852 Video Builder, Video Builder (continues)

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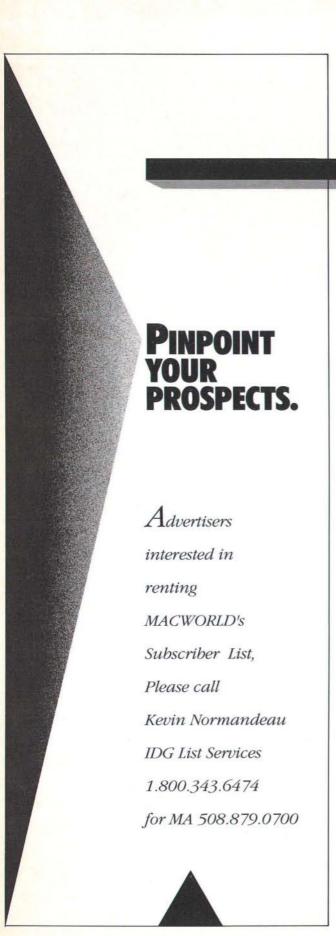


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854 VideoWorks II, VideoWorks II HyperCard Driver Macro-Mind, Inc.; 415/442-0200.

856 VIDI/O Box (NTSC Version)
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317/841-0332,
800/858-8783.

857 VIDI/0 Box (PAL Version) Truevision, Inc.; 317/841-0332, 800/858-8783.

**Virtual 2.0** Connectix Corp.; 415/324-0727.

859 Voice Navigator Articulate Systems; 617/876-5236, 800/443-7077.

860 Voice Navigator XA
Articulate Systems;
617/876-5236,
800/443-7077.

861 The Voyager CD Audio Stack The Voyager Company; 213/451-1383.

862 The Voyager Video

Reader

Stack 2.1 The Voyager Company; 213/451-1383.



863 Wacom SD-420L Wacom, Inc.; 201/265-4226, 800/922-6635.

**The Worx** Julian Systems, Inc.; 415/686-4400.

865 WriteNow 2.0 T/Maker Co.: 415/962-0195

Public domain software, freeware, and shareware are available through online information services; user groups (call 800/538-9696 ext. 500 for information on a local user group); or mailorder clearinghouses such as Budgetbytes (800/356-3551 for orders, 913/271-6022 in Kansas), Educomp (800/843-9497, 619/259-0255 in California), or the Public Domain Exchange (800/331-8125, 408/496-0624 in California).

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The Association for Computing Machinery

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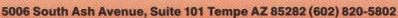
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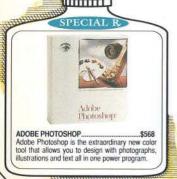
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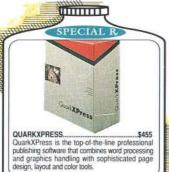
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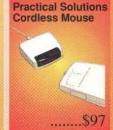


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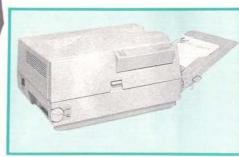
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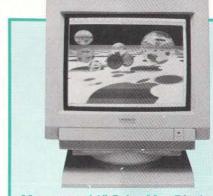








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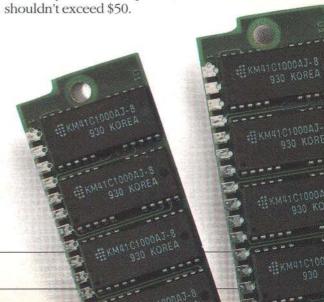
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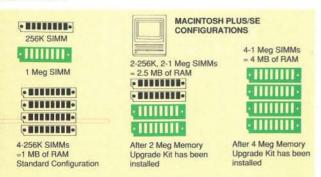
step" instruction manual. The whole job should be complete in less than one hour. You'll need a simple tool kit which is available for just \$15.

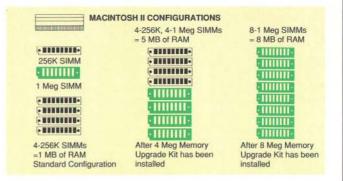
If you prefer, you can have a computer store install your SIMMs for you. Their service technicians have the necessary tools and expertise. The total cost



The Mac Plus and Mac SE have four available slots on the motherboard, which originally contain four 256K SIMMs modules — totalling 1 megabyte (1MB) of memory. To upgrade, you can replace each 256K module with a 1MB module, but you must do this in pairs.

Replace two 256K modules and you will have a total of 2.5MB of memory. (That's the two new 1MB modules plus the original two 256K modules.) Replace all four modules and you'll have 4MB. (You should save the 256K modules for later use if you want to pass your Mac on to someone else.)





The Mac II, IIx, IIcx and SE/30 each come with a total of eight slots. The standard configuration has four 256K SIMMs modules, or a total of 1MB. Here, memory must be upgraded in multiples of four. This allows for expansion from 1MB to 4MB, 5MB or 8MB.

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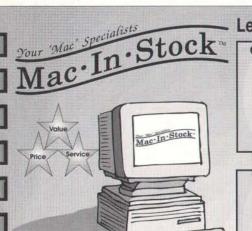
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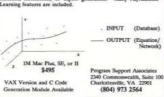
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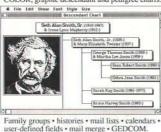
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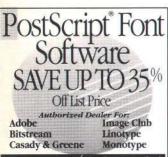


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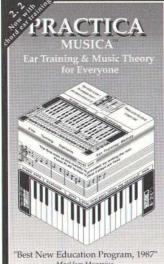
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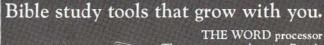
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## BEST-SELLERS

Months on chart	Last month	This month	
V			BUSINESS SOFTWARE
38 59 50 46 35 14	2 1 3 4 5	1 2 3 4 5 6	Microsoft Works Microsoft Microsoft Word Microsoft Microsoft Excel Microsoft Aldus PageMaker Aldus MacWrite Claris QuarkXPress Quark
19	6	7	WordPerfect for the Macintosh WordPerfect
12	7	8	MacDraw Claris FileMaker II Claris
5	10	10	Wingz Informix
13 26 42 5 32	1 2 3 4 —	1 2 3 4 5	EDUCATION SOFTWARE  Where in the World Is Carmen Sandiego? Brøderbund Reader Rabbit The Learning Company Math Blaster Davidson & Associates Math Rabbit The Learning Company KidsTime Great Wave Software  ENTERTAINMENT SOFTWARE
42	2	1	MacGolf XOR/PCAI
2 38	4	2	Tetris Spectrum HoloByte  Dark Castle Silicon Beach Software
4	1	4	SimCity Maxis Software
16		5	Beyond Dark Castle Silicon Beach Software
			NETWORK/DATA COMMUNICATIONS
38	1	1	TOPS TOPS
34	2	2	AppleShare Apple Computer
41	3	3	LocalTalk Apple Computer
26	4	4	PhoneNet Farallon Computing
7	-	5	NetWare for the Macintosh Novell

Months on chart	Last month	This month	
		$\mathbf{v}$	HARD DISKS*
19 18 31 1 7	1 3 — 5	1 2 3 4 5	MacStack SD20 CMS Enhancements FX20 GCC Technologies Apple Hard Disk 20SC Apple Computer DataFrame XP60 SuperMac Technology Rodime 45 Plus Rodime
			ADD-IN BOARDS/MEMORY
27	_	1	Apple 2MB Memory Expansion Kit Apple Computer
28	3	2	Radius Accelerator Radius
24	2	3	Apple 1MB Memory Expansion Kit Apple Computer
16	1	4	Radius Interface Display Radius
3		5	2MB Expansion Board Mac Products USA

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Recent or forthcoming products of particular interest.

**ComputerEyes** Digital Vision Low-cost 24-bit color digitizer

**ParaFont** Design Science PostScript fontediting software

**PosterWorks** S.H. Pierce & Co. Software for large-scale color PostScript images

Source: Exclusive InfoCorp survey of more than 125 Macintosh retailers and selected mail-order vendors. Covers sales during December 1989.

\*Does not include hard disks installed at the factory.

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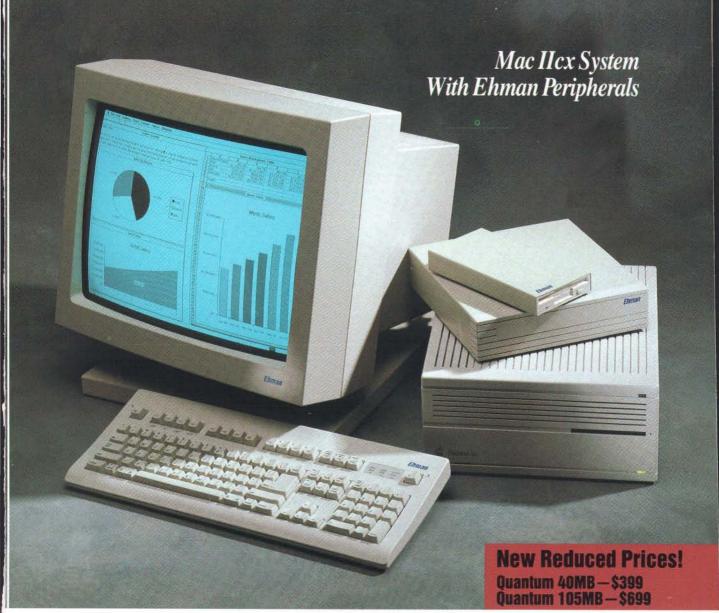
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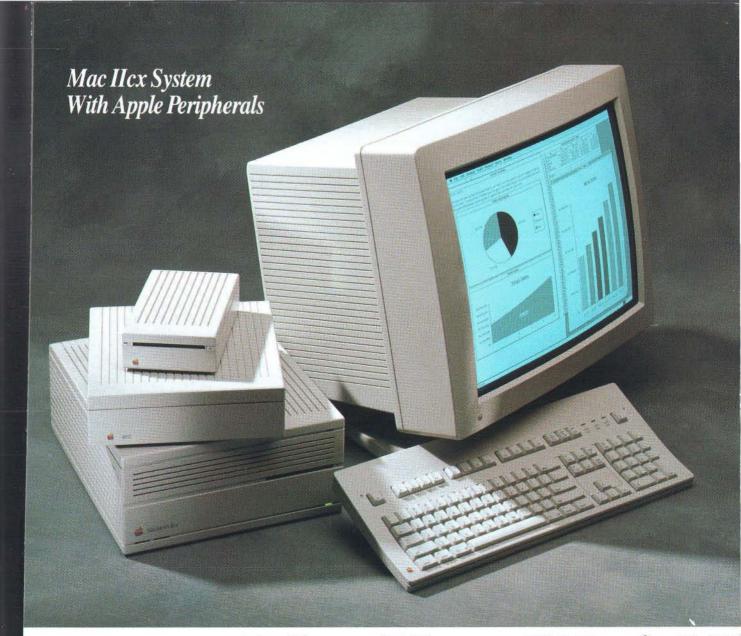
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